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FANNY FIELDS.

AT THE ACTORS' FUND HOME.

I.—The House and the Host.

SHERIDAN CORBYN, SUPERINTENDENT.

On the eighth of May, when the Actors' Fund Home on Staten Island was officially dedicated and opened, those who were present at the ceremony saw a handsome building, furnished elaborately and surrounded by grounds that gave promise of great beauty. Now that the Home has been occupied for nearly two months there is an additional charm about the place. The human element is there. The house is no longer merely an architectural structure. It has acquired an atmosphere of its own. It is now, indeed, a home.

Immediately one enters the great gateway one gains a feeling of security and peace. The atmosphere of the place is restful, yet in no way depressing. Hospitality and generous good will are expressed in everything that meets the eye. And in this matter of atmosphere a comparison between the new Home and the Edwin Forrest Home seems unavoidable. The two places are alike in many respects. Both are established on old estates that evidence long care; both are far away from the noise and bustle of city life, and both are, in a way, monuments to their founders. The difference lies in the fact that at the Edwin Forrest Home the quaint dignity and formality of Forrest's period still obtain, while at the Actors' Fund Home a more modern, more democratic spirit prevails. Indeed, the Home expresses perfectly the generous nature of its founder, Louis Aldrich.

Just now, in the early Summer, the estate of "Beachwood," upon which the Actors' Fund Home stands, is to be seen in all its glory. The trees are heavy with foliage, the lawns are ablaze, and the little lake, lying placid at the foot of the long, green slope, reflects wonderfully the beauties of the hills and sky. The building itself, when seen from a distance through the trees, looks like some noble manor house of the old times—so beautiful and so dignified are its lines.

The grounds immediately surrounding the house are at present in the hands of the landscape gardener and are being rapidly put in order. A tremendous deal of work has already been accomplished in this direction. Roadways and paths have been built, the broad lawns are in fine condition, and the large vegetable garden has been brought to a state of perfection. The work now under way is mainly in building terraces. When these have been completed, and when the vines and shrubs have grown a bit, "Beachwood" will be one of the most beautiful country places on Staten Island.

The house itself has already lost the look of crude newness that it wore on the day of dedication. The climbing ivy has linked it to the ground. Its interior has quickly become mellowed by the presence of the superintendent and the guests. Everything about the house bears evidence of having been used—and the equipment of the Home is marvelous in its completeness. So carefully considered was the matter of furnishing that since the opening day scarcely an article has been purchased. From garret to cellar the house was equipped with every needful thing before the doors were opened on May 6. On that day hundreds of visitors inspected the building, and the place suffered more wear and tear than in several months of ordinary usage. Immediately after the departure of the throng the superintendent set his corps of servants to work putting the house in order, and on May 10 the first guest, Eugene F. Harris, set his name down in the register. There are now seventeen persons in the Home. They are, besides Mr. Harris, H. B. Haggard, Richard Pitcher, Fred L. Kent, Add Weaver, J. G. Burns, Merle Chester Rose, Mrs. E. B. Holmes, John C. Welsh, Burrell Ramsdell, Ellis Young, John R. Marshall, Jessie Mardell, Robert C. Marsh, William J. Gilbert, Joseph Ross, and William H. Danvers.

The post of superintendent of an institution such as the Home is most difficult to fill. A man to be successful in such a position must possess extraordinary talents, and must have had experience in many and various lines of work. Sheridan Corbyn is in every particular the ideal man for the place. His long experience as a manager fitted him, as few men are fitted, for the post that he now occupies. It is an interesting fact that Louis Aldrich, months before his death, selected Mr. Corbyn for the position and definitely engaged him. He has, therefore, been intimately associated with the Home since the Fund took possession of "Beachwood."

Mr. Corbyn began his connection with the theatrical profession in 1847, when he assumed the duties of callboy at the Park Theatre. He took tickets for the first Jenny Lind concert at Castle Garden, and then became treasurer of Brougham's Lyceum. In the many years since then Mr. Corbyn has been a distinguished figure in the theatrical life of America. He managed the tours of many of the most famous American actors, and he knows the business thoroughly from Shakespeare to minstrelsy. He is familiar with the intricacies of hotel keeping, he understands human nature—particularly professional human nature—and above all he is a whole-souled gentleman, whose kindness and courtesy are never failing. Mrs. Corbyn, the matron of the House, is as perfectly suited to her post as is Mr. Corbyn to his, and already both have won the esteem and affection of every man and woman in the Home.

A few days ago Mr. Corbyn welcomed a MIRROR reporter to "Beachwood," and while showing him about the establishment he talked entertainingly of his plans for making the Home more beautiful in appearance and to make the life of the players there as happy as may be. "It is a good bit like managing a road company," said Mr. Corbyn, "except for the fact that there are no salaries to pay. All of the little difficulties that rise in a traveling organization are bound, sooner or later, to come up here. But they can be adjusted easily and amiably—as I learned in my long career on the road. One of the greatest difficulties I had as a manager was in the matter of assigning dressing-rooms. Upon coming here as superintendent I was not a little dismayed at the thought of assigning the guests to permanent quarters. I knew by experience that no one would be satisfied, so I decided to let each person choose his or her room in the order of their coming. Once they have chosen they are not allowed to change.

"In starting an establishment of this sort there are, of course, many experiments to be made—many systems to be perfected in the various departments. For example, we had at the outset fifteen servants. We have now reduced the number to eight, and the work is every bit as well done as it was at first. The machinery is now running very smoothly indeed in all departments, and I have yet to hear a complaint from any quarter.

"The social life of the House is a most important matter, and I am glad to say that it has begun in the most pleasant fashion. On Sunday evenings we have impromptu concerts in the drawing-room, in which nearly every one takes part. On other evenings the guests play cards, pool and billiards, and enjoy the library. The days seem to pass agreeably with us all. It is a quiet place, but yet there seems always something to do.

"I hoped at first to manage without any regular rules, but that I found to be impractical. We now have a little set of rules printed and each guest receives a copy upon entering. They are not posted about. The rules are very few indeed, and are scarcely more strict than those to be found in many hotels. As a matter of fact, the guests are situated here much as they would be in a Summer hotel—except that each one here feels that this is his or her home.

"Just now we are experiencing a very interesting epoch in the history of the institution. Customs, which in time will become honored, are being established now. These things are accomplished slowly. To be genuine and enduring they must come about naturally. We have made no plans, for example, for any celebrations, yet there will be several, no doubt, during the year. 'Dedication Day' will surely be celebrated every year, and we shall also celebrate Shakespeare's birthday in some fashion. Our celebration of the Fourth last week was the first occasion of the kind at the Home. That little affair established one custom which will endure. I have many plans, but, of course, they are as yet in embryo. They will develop in time. My one desire in them all is to add to the happiness of those who dwell at 'Beachwood.'"

Truly the sight of the Home as it stands to-day should give a thrill of joy to all those generous men and women who contributed toward its building. The dream of Louis Aldrich has been completely and perfectly realized, and the Home is a wonderful monument to his memory. A splendid portrait of Mr. Isaacs in the drawing-room. His name is often on the lips of those who are reaping the benefits of his labor. He will never be forgotten so long as the Actors' Fund Home endures.

IMPROVEMENTS AT THE CASINO.

It is stated that plans will soon be filed with the Building Department for extensive alterations and improvements at the Casino, designed to convert the playhouse into a first-class building. The plans drawn provide for the removal of the present main stairways and the substitution of new ones made of steel and slate; the exits to be made safer by the addition of fireproof swinging doors; the removal of all the woodwork in the roof-garden and the erection of a new stage there, with walls of brick, and having an asbestos curtain and skylight. The dressing-rooms will be made fireproof, and there will also be a new fireproof staircase leading from the roof. It is estimated that these alterations will involve an expenditure of nearly $200,000.

DUSS AT THE METROPOLITAN.

R. R. Johnston, Duss' indefatigable manager, has signed for the Metropolitan Opera House for eight Sunday evenings, beginning Sept. 28, when Duss and his concert band will be transferred there from the St. Nicholas Garden. Mr. Johnston emphatically denies the rumor that Duss will end his St. Nicholas engagement next month. The bandmaster is to continue his concerts there all Summer, as originally planned, and Mr. Johnston, encouraged by the success of his St. Nicholas venture so far, is inclined to prolong the season two weeks, ending it Saturday evening, Sept. 27—the opening before the first Sunday concert at the Metropolitan—instead of Saturday evening, Sept. 13.

ADE TO WRITE FOR SAVAGE.

George Ade, whose clever newspaper stories have attracted attention during the past few years and whose initial attempt at writing librettos for comic operas, that of The Sultan of Sulu, recently produced by Henry W. Savage in Chicago, proved successful, was in New York last week and signed a contract with Mr. Savage whereby he will write stage compositions for that manager exclusively until 1903. The Sultan of Sulu will have a New York production next season, and his latest work, Peggy of Paris, will also be produced here the coming season. Mr. Ade has decided to reside in this city hereafter, to better facilitate the labors he has contracted to fulfill.

POSSIBLE CHANGE IN CLUB-LAND.

At the next business meeting of the Actors' Order of Friendship, which will take place on July 14, a proposition will be brought forward by several prominent members to change the organization from its present condition—that of a purely benefactor order—to a social club. It is proposed to model the club after the Green Room Club of London.

DEATH OF MAX HEINDL.

Max Heindl, leader of the orchestra at the Castle Square Theatre, Boston, died at the Emergency Hospital, in that city, on June 30, from injuries received in falling down a flight of stairs at the theatre on Saturday night. When he was examined upon reaching the hospital, it was thought that he had sustained a concussion of the brain, and hopes were expressed for his recovery. Later it was found that his skull was fractured and the operation of trepanning was performed. The efforts of the surgeons were without avail, however, and death came early on Monday morning.

The passing of Mr. Heindl was attended by circumstances of unusual pathos. Although but twenty-five years old, he had gained considerable repute as a musician. He was married only a year ago. His prospects in his art were of the brightest, his home life was most happy and he was highly esteemed by a wide circle of friends. On the night of the accident he was in gay spirits, since he was to leave on the following day for a vacation with his friend, Robert Eliot, the actor, who was also appearing with the company for the last time. At the close of the performance Mr. Heindl played "Auld Lang Syne" to celebrate the occasion. In going from the orchestra to the pit beneath the stage he slipped and fell. Immediately the members of the company and the orchestra men surrounded him, and finding that he was badly hurt, sent him at once to the hospital. His wife was summoned and remained with him until his death.

Mr. Heindl was a son of Henry Heindl, a violin teacher and member of the Boston Symphony Orchestra. His brothers, Alexander and Henry, Jr., are both violinists of note. Other members of the family have been and are prominent in the musical life of Boston.

The funeral services were held on last Thursday morning in Boston and the remains were buried there.

MAY STAND IN OPERA HOUSE.

Justice Hermann Bolte, of the Municipal Civil Court, rendered a decision last Wednesday permitting the management of the Metropolitan Opera House to allow patrons to stand in the space at the rear of the orchestra. The decision was the outcome of the suit brought by Fire Commissioner Sturgis to recover a penalty of $200 for an alleged violation of the law restricting people from obstructing passageways in public places by standing. Justice Bolte in giving his decision in favor of the Maurice Grau Opera Company, the defendants in the suit, held that the Metropolitan Opera House was especially constructed to accommodate standees and that the law had not been violated, inasmuch as the space at the back of the orchestra did not constitute a passageway, but was intended for those of the audience that preferred standing to sitting. He further stated that his decision was based upon the construction of the building, that makes it possible for people to leave without passing through the portion that has in the past been used for standees. Thus, unless Justice Bolte's decision should be reversed by a higher court, the Metropolitan Opera House management may continue to sell standing-room tickets.

AMELIA BINGHAM GETS FRENCH PLAY.

Amelia Bingham cabled from Paris last week that she has secured Madame Flitt, a French play now in the course of a long run in that city, for the New York engagement of her company next season. Clyde Fitch will adapt the play for its American production, to occur at the Bijou Theatre in February.

ENGAGEMENTS.

Lorie Eddinger, by Morris and Hall, for the leading ingenue part with M. B. Curtis.

Linda Conway, re-engaged for Bridget in Lyceum Lane.

George Conway, as business-manager for Ben Hendricks in Ole Olsen.

George Purdy, by R. R. Rice, as musical director for The Show Girl, at Manhattan Beach.

Ben Probst, by Walter Sanford, to play Joe Lee in Sporting Life.

George Hefin, Byron Case, and R. W. Hopping, to support John E. Dvorak in The Merchant of Venice and Richard III.

Through the Packard Theatrical Exchange: John C. Lindemere and Charlotte Lambert, for P. J. Kennedy's Captain Jinks company; Eva Randolf, Clement B. Kirby, Charles W. Travis, Edward J. Hale, Chester Lee, and Genevieve Knox, for B. T. King's Colorado company; F. D. Lenhamett and Herman Hershberg, for The Power Behind the Throne; Willard Foster, for Ellsworth and Gilbert's Monte Cristo company; Delmar Beaudine and Joseph Foster, for E. J. Carpenter's (Western) Little Outcast company; Francis Whitehouse, for Morrison's Faust; Rhoda K. Page, for the Bedford Stock company; Lottie Hyde, J. M. Stevens and wife and child, for Phil Hunt's Down by the Sea company; James Cooper, Wilton Taylor, and Hazel Sumner, for the Grand Opera House Stock company, Pittsburg; Gertrude Stanley, Mollie Russell, Delancey Barclay, and Oscar C. Apfel, with Katie Emmett in From East to West.

To support Lem B. Parker and Minnie Dupree: Parker in McGill and Shipman's production of For Home and Honor: George Y. Hartley, Dan Reed, Lee Moore, Madge Tucker, and Blanche Booth.

Henry E. Walton has been engaged as stage-manager by Edward Waldmann, the German actor, for his production of The Merchant of Venice next season. Edward Waldmann's tour opens in the South Sept. 22.

For A Jolly American Tramp: John W. West, Georgia Lingard, Maggie Meridith, Frank Bailey, and Helen Dorcas.

For Hooligan's Troubles, under the direction of the Union Amusement Company: Ben F. Dodson, business-manager; Gus. Cornwell, agent; Miss V. Wilson, Harriet Wentworth, Minnie Fairchilds, Flora Barry, Eva Tannehill, and Bessie Fairchilds.

Arthur Rigby, Charles Gano, Don Gordon, Crawford and Fleming, Latoy and Edmonds, Brobst Brothers, Harry Leighton, Joe Norton, Charles Grimsley, and Eddie Cruse, for John W. Vogel's Minstrels for next season. L. R. Potts will be the general agent and Fred Toiver his assistant. Season will open Aug. 21.

To support Bertha Creighton in A Colonial Girl: Albert Livingston, Georgia Meadows, William F. Granger, Thomas F. Fallon, James Mahoney, Robert Ely, Blanche Wiley, Gerard Cleveren, and Edward Mortimer. Charles Machnik, business-manager, and Theodore Smith, assistant business-manager.

Emile La Croix, with Chauncey Olcott, to originate a part in Augustus Pitou's new play.

By George Samuels, for The Convict's Daughter (Eastern): Maurice Drew, Linnie May Ulmer, Francis Campbella, Harry G. Stynes, Mamie Lincoln, Grace Welby, C. C. Bartling, Larry Cassidy, A. W. Clark; Starr L. Finley, manager; West R. Schram, agent.

GOSSIP OF THE TOWN.

Photo by Mendelsohn, Cleveland, O.

Vaughan Glaser, who is now filling a Summer engagement at Cleveland, O., as leading man of the Burgess Stair Stock company, is pictured above. Mr. Glaser left Daniel Frohman, with whom he had been for seven seasons, and was featured last season throughout the country as Rudolph Rassendyll in Munro and Hagar's production of The Prisoner of Zenda. The company Mr. Glaser is with at present is in its fourth week in Cleveland and he has become one of the most popular leading men that has appeared in that city in recent years. The engagement will finally end about Aug. 1, when Mr. Glaser will go to New York, before taking a few weeks' rest in the country.

G. A. Redford, one of the London play censors, refused a license for a production in that city by a French company of Maeterlinck's drama, Monna Vanna. His action brought forth protests from a number of prominent English actors and writers.

Jerome Sykes will appear next season in The Billionaire, a new musical comedy by Harry B. Smith and Gustav Kerker. The attraction will open at New Haven on Oct. 6 and will come later to Daly's Theatre, it is said. Among those engaged for the company are Julius Steger, Arthur Barnard, Harry Macdonough, Thomas C. Leary, Harry Kelly, John P. Kennedy, Harold Berry, Marie George, Eleanor Kent, Lily Hanbury, Gertrude Hayes, Josephine Hartis, Mary H. Lyons, and Ruth Persons.

Announcements were made last week to the effect that Mrs. Winifred Bancroft's play, "A Japanese Nightingale," is to be dramatized and will be produced next season.

Walter C. Kelly is the latest member of the profession to inherit a fortune. He was notified by Boston lawyers last week, so the story goes, that through the death of a brother he had fallen heir to $10,000.

Helen Grantley has instituted suit against Weingarten Brothers, manufacturers of corsets, for $50,000 damages, alleging that she has been libelled by having a portrait of herself used in the advertisements of the firm's wares. The defendants deny that the picture used is one of the advertisement is a portrait of any person, and further state that as Miss Grantley has at various times been photographed for the purposes of advertisement she has suffered no damage even had the advertisement caused confusion in the mind of the plaintiff.

Louise Beaton recently received word from Theodore Kremer that he had finished his new play, entitled Just Landed, in which she is to star next season.

Thomas Nast, the cartoonist, sailed on the Oceanic on July 1 to begin his duties as United States Consul at Guayaquil, Ecuador. Many members of the Players' Club turned out to bid their diplomats bon voyage.

Miss Hamblin, a member of the chorus in A Chinese Honeymoon at the Criterion, was promoted to the part of one of the bridesmaids, last Wednesday.

It was announced by Rud Sanford, the manager of The Belle of New York, on July 7 that he has secured an actress, supposed to be an Italian Countess, to play Hilda Pfaff in that company. Her name is Vincenzina Pasquale Paola Vanderbilt, but her stage name is Mamie Gale. The Belle of New York will tour the Western States again next season.

Marion Russell recently underwent successfully an electrical operation for facial defects, and is convalescing at Manchester.

George C. Tyler will sail for America on the Lucania July 19 to complete the preparations for the production of The Sunset City.

James J. Morton is writing some special musical numbers and some parodies for Big Jay Alley.

Maxine de Groux has been re-engaged as musical director for Wagenhals and Kemper's productions for next season, making his third year with these managers. Mr. De Groux will compose the music for The Tempest, in which Louis James and Frederick Warde are to star next season under this firm's management. He will be musical director of the production.

The Rogers Brothers have signed a contract to appear under Klaw and Erlanger's management for five years. They are to be part owners in the theatre to be built for them on West Forty-second Street. The Rogers Brothers in Harvard, John J. McNally's new musical comedy for the latter organization, will open the regular season of the Knickerbocker Theatre, Sept. 1.

Captain Robert Marshall's new comedy, that is to open the season at the Garrick Theatre in September, has been named There's Many a Slip. Marie Cahill will star next season in the new comedy, following her appearance in Sally in Our Alley at the Broadway Theatre. Harry B. Smith will write the play in which Miss Cahill will star.

Margaret Drew, a niece of John Drew, will make her debut in Sweet Anne next season.

Julia Kingsley and Helen Lewis will open their season Aug. 4 in the new four-act comedy drama, Along the Mohawk, that is booked in the popular priced houses. The following have been engaged for the company: Mrs. James J. Boyd, Charles McDonald, Cecil Rockwell, Jack Herman, Charles Mitchell, Ella Ward, Muriel Rice, Annie Brown, R. W. Hobbins, H. H. Farnsworth, James L. Glass will direct the tour. Miss Kingsley and Mr. Lewis will play their dual week in vaudeville at the Chicago Opera House the week of July 21, in their new sketch, After the Honeymoon, that was written by Mr. Lewis, who is also the author of Along the Mohawk.

THE MIRROR is in receipt of an illustrated postal card containing greetings from Theodore Kremer, written on the top of the Kaiser Wilhelm monument, in Coblentz, Germany.

Harry Leighton, who last season played the dual roles in The Prisoner of Zenda and Rupert of Hentzau in Wallace Munro's productions of these plays, has renewed his contract with Mr. Munro, and next season will be featured in the production of Rupert of Hentzau.

REMINISCENCES OF FANNY HERRING.

At the earnest request of my son, David B. Young, I have undertaken to write, as nearly as I can, a faithful account of my varied career. I am, I believe, one of the oldest living actresses,

FANNY HERRING AS SHE IS TO-DAY.

having passed over fifty-five years on the American stage. I am now an old woman, having recently celebrated my seventy-first birthday. I first saw the light of day on the 6th of April, 1831, in Lambeth Parish, London, England. My mother was blessed with two children, the first a boy, and, two years later, myself. My parents were happy, but this happiness did not last long, for typhoid fever left my mother a widow with two small children, aged respectively two years and seven weeks. My father was "Old" Tom Herring, as he was called, a celebrated comedian of the English stage. My mother was the singing soubrette at one of the old theatres in Liverpool. My father was thirty years older than my mother, but he looked more like thirty than fifty, with not a gray hair in his head. Shortly after my father's death my brother also died. This left me sole heiress to my mother's talent, for she certainly was a talented woman, with a fine speaking and singing voice. In a little over two years my mother married again, this time to a surgeon in the English army. As his regiment was ordered to Canada, she started for America with him. They had been here but a few months when my stepfather's regiment was ordered back, but he resolved to remain in this country. My mother was engaged by one of the Boston managers on trial, and her first appearance in America was with the elder Junius Brutus Booth as Lady Anne in Richard III. The engagement was secured through Mr. Booth's recommendation. Strange to say, my mother's last appearance in London was with Booth in the same character. During this time I had been left in London. Later my mother was engaged by Thomas Hamblin for the Bowery Theatre, where she became a great favorite. She also played at the old Chatham Theatre, Richmond Hill, and the old Park Theatre. Six years passed and I was still in London. My mother longed to see her daughter, so set sail for London in a sailing vessel, as steamships were not plentiful in those days. I had not seen her for six years and could hardly realize that she was my mother. After a few weeks' visit in her native country preparations were made for another start for the land of freedom and plenty, again on a sailing vessel, the Ontario. This time my mother took me with her. I felt very happy, as I loved the water. I made friends with the old captain and the crew. As I spent all my time on deck among them, they called me "the little pilot." I was present at the heaving of the anchor, and used to hold the sun glass when the sailors made their reckoning. When three days out a fearful storm of wind, rain and thunder, with flashes of wicked lightning, occurred. During this storm a sailor was blown from the mainmast and was badly injured. He was called "Dancing Feather," and danced a hornpipe splendidly. A few days later the poor fellow died, and I witnessed the sad sight of a burial at sea. We had passed through thirty days of rough weather when one morning when we were at breakfast the welcome cry of "Land ho!" was heard, and we all rushed on deck. I then caught my first glimpse of America, where I have lived ever since. I have learned to love the land that was so good to me for over fifty years, and am now thoroughly American.

Soon we arrived in New York city, not the great city of to-day, but a big city just the same. My mother almost at once resumed playing at the Bowery Theatre. I often went to the theatre with her, and the more I went the more I liked it.

About a year following my arrival I made my

IN JACK SHEPARD.

first bow to the public, at my mother's benefit. The play was The Bottle, and rechristened in style. Ten Nights in a Barroom. My mother played the drunkard's wife and I played Joe, his son. I was then about twelve years of age. The house was crowded, and many were present to see the debut of Fanny Herring the second. My entrance was made through a door, and as I entered I fell full length on the stage, having tripped on the lodge of the door. I carried a basket with a bottle of whisky and a loaf of bread, which went down to the footlights. My feelings can easily be imagined, but I jumped to my feet, and picked up the bottle and bread. I stood confused and was unable to speak. The audience at once began to laugh and applaud. My mother said in an undertone, "Bow, bow." Instead of bowing I made a courtesy to loud laughter and applause. The boys in the "pit" screamed, and a fellow in the gallery cried out, "Turn a somersault, little one, and it will be all right." That caused the climax. I pulled myself together and spoke my lines.

My mother said I would never make an actress, but the stage-manager said, "Nay, a bad beginning makes a good ending."

A few months later my mother became sick and after a long and suffering illness died in her prime, being but forty years old. She was buried in the old Jewish burial ground on East Thirty-first Street, long since sold to the city. Thus ended all her greatness, for she was great in many ways.

I was left alone at fourteen years of age, when a girl needs most a mother's care and guidance. What was I to do? I had not been near a theatre for two years. The people with whom I was living took me to see a play called The Last Days of Pompeii. At this performance my old desire to go upon the stage came back.

About this time Hewen and Chanfrau were managing the old Chatham Street Theatre and advertised for some ballet girls. I determined to apply and was engaged. Charles Burke, half-brother of Joseph Jefferson, was the stage-manager. Each girl's name was called from a list, and when I answered to mine Burke said, "Are you the daughter of Mrs. Herring, of the Bowery?" I replied, "Yes." "I thought so," said he, "for you bear a great resemblance to your illustrious mother, and if you make as good an

IN THE BOY SCOUT.

IN THE TIGRESS OF THE WEST.

actress as she was you will do well." I appeared in The Beauty and the Beast as one of the fairies, receiving the large sum of $4 per week. Imagine me having to procure spangled gauze and wings and draperies and satin shoes on $4 per! How to do these things and pay my board was a poser, but I was equal to the emergency. I found a place to board at $2 per week, with a woman whose daughter was also one of the fairies. We roomed together and the family loaned me several articles of stage apparel, and I thus got along very nicely. Another spectacular play was put on called The Yellow Dwarf. I asked Mr. Burke if I could not have one of the small speaking parts, but it was given to my room-mate. She made a poor showing, and the manager came around and said, "Give those lines to that little dark-eyed girl. I bet she can do it better." The other girl was a fair-haired, frail little thing. I said to Mr. Burke, "She will be all right to-morrow night," but she was worse, so the part was given to me. I felt very badly for her sake, but I spoke the lines, and the manager said, "I told you so. She is a good one." Later the lady who played the Fairy Queen was taken ill and I was given her part. I wore her costume. I was required to come up a trap. I had never done such a thing, and as I went up the trap my lines went up, too; my costume became caught and was pulled off my shoulders. This gave me real "stage fright," for I could not either move or speak. The audience laughed. The prompter gave me the words, but I could not take them and the audience laughed again. That made me angry, and off I walked. Mr. Burke said, "Go on again, little one; you are all right." I did, and spoke every line. This pleased the boys in the "pit." In those days if you pleased them the rest of the house was with you also.

Later I was intrusted with several parts and began to think I was worth more money than $4 a week. The management changed and A. H. Purdy took the house and gave me $8 a week as general utility and comedy woman. "Jimmy" Anderson, as he was called, was then stage-manager and made a general change in the company, but I was a fixture. Anderson was very eccentric and was hard to get along with. When an actor would ask for a word he would close the book of the play and say in his Irish brogue, "Phat word do yez want?" One night he went up to one of the dressing-rooms where an actor was telling a funny story, and laughed at the finish. He then said: "It's d— funny, but the stage has been waiting five minutes for yez, and this will cost you $5." Just then the call boy came rushing up and said, "Your scene is over, Mr. Brandon"—for that was the actor's name. A general laugh went up in the dressing-room. One day an actor who had imbibed a bit too much fell twenty feet from the paint frame and lay motionless on the stage at Anderson's feet. He coolly looked at him, saying, "Bedad, I'll fine yez for damaging the stage." My first experience with Anderson was in an old Irish play called Brian Boroihme. I was to play a boy's part. I had no suitable costume, and told him so. "Well, then, make one," said he. "But I have no time to do so and study this part as well by to-morrow night." I replied, for in those days we had from one to three new parts to study from night to night. "What the divil are yez doin' here, then?" he asked. "I am only a beginner," I answered. "So much the better. It will give you a chance to get your hand in," he asserted, looking over his glasses with a twinkle in his eye. I went to Mr. Purdy, the manager, and he sent me to the wardrobe woman, for all theatres in those days had a regular wardrobe for the men of the company.

My next part was Lady Flaia in The Rough Diamond, a farce. Mr. Anderson said, "In this part you are an 'elegant' lady, and you must wear a fine satin dress." A satin dress on $8 per week! We had words. I gave my notice, and later joined F. S. Chanfrau at $10.

I was going up the ladder slowly but surely. I opened under my new management at the Brooklyn Museum in A Glance at New York, in which Mr. Chanfrau played a New York volunteer fireman. I was also in the company with Barney Williams in Ireland As It Is and in the Irish Lion, and a burlesque, Aladdin, the Wonderful Scamp. Charles Burke and Joseph Jefferson both played in the burlesque, as well as Maggie Lockyer, afterward Mrs. Joseph Jefferson. This, I think, was about the year 1846 or 48. This is written entirely from memory, as I have no programmes to refer to, but the contents are facts nevertheless. The Brooklyn venture did not prove a success. About this time I married a non-professional, and two sons were the result of the union. The eldest, David B. Young, has been well known in the profession for over twenty-five years.

In 1852 I found myself at Mitchell's old Olympic, where farce-comedies, extravaganzas and melodramas were done. George Boniface, Sr., the Taylor Sisters, and others, long since dead, were in the company. The theatre was on Broadway near Howard Street. At the time there was no theatre above Bond Street, where the Winter Garden stood, now the Broadway Central Hotel. Another son was born to me about this time, Frank L. Young, a non-professional.

One day I was walking down Broadway and met Mrs. Thomas Hamblin, the wife of my mother's former manager. "Are you engaged?" she asked. After I replied that I was not she told me to call the next day on Mr. Hamblin. I introduced myself to him and was asked, "What can you do?" "Most anything," said I, mentioning the names of stars I had played with and parts I had done. He gave me a long part in Ivanhoe, but I went to rehearsal the next day nearly perfect and made a good impression. I remained throughout the season with Mr. Hamblin.

IN THE FRENCH SPY.

In 1853 I went to Ben De Bar's St. Charles Theatre, in New Orleans, opening as Lydia in The Love Chase, with Julia Dean as the star. From there I went to Rochester, N. Y., where I played a short season. From Rochester I again went to the Chatham Theatre, under A. H. Purdy's management, opening in a soubrette character in Wealth and Worth, by John F. Poole. It was an Irish colleen role, and George L. Fox played the opposite character. I became a great favorite here, as I had learned much since I last played at this house. I could also dance a hornpipe or grand pas seul, fight a broadsword combat, enact pantomime characters, and play anything from Lady Macbeth to Sally Scraggs in farce or burlesque. Such was the schooling in those days. I remained at this theatre until 1858.

During a pantomime run I was not in the cast and was especially engaged to support John Brougham in Philadelphia at Mrs. John Drew's Theatre. Pocahontas was the play, with Mr. Brougham as Powhatan. Among those in the cast were John McCullough, Edwin Adams, and John Wilkes Booth as the Indiana. I have never forgotten them and felt it a pleasure to have had them for my associates.

From Philadelphia I went to Rochester to join the stock company there. During the engagement I played Francois in Richelieu with the great Edwin Forrest. This is one of the happiest remembrances of my career. Every one seemed afraid of Mr. Forrest. He never liked to have a woman play the part of Francois with him, and looked at me with a frown at rehearsal. I was very nervous, but I spoke my lines with care and precision. All went well until it came to the dying message, when I knelt on the wrong knee. He said in an undertone, "The other knee." How to do it gracefully was a problem, but I accomplished it and continued with my lines. Then came a long speech during which Mr. Forrest muttered sotto voce something about a woman, and kept saying, "Well, go on." "Yes, well," and so on. I could not finish the lines. I went to my room and cried. At rehearsal I had known every word. "Where is that woman?" I heard Mr. Forrest yell. The stage-manager came in

FANNY HERRING AS SHE WAS IN 1878.

and said Mr. Forrest wanted to see me. I said, "I won't go. I feel badly enough now." But I finally went and apologized, saying, however, "Those exclamations you made knocked all the lines out of my head. You did not do it at rehearsal. You told every one to do at rehearsal as they would do at night, so I thought it strange you did not." This was an unusual thing for me to say to so great an actor as Mr. Forrest. He looked steadily at me for a moment, but did not say a word. In the last scene, where Francois kneels to Richelieu, he put his hand on my head, saying instead of "You'll be a bishop first." "You'll be a Francois yet." It brought a smile from every one on the scene, and I was indeed a very proud woman. After that we were great friends. I played in King Lear and Jack Cade with him. I can say with others, "We shall never look upon his like again."

After this I returned to the Chatham Theatre and finished the season. I then went to the New Bowery in 1859, under Fox and Lingard, and at this house I first appeared in The French Spy, Jack Sheppard, and The Dumb Boy of Manchester. The theatre burned down in 1862. I then went to the Old Bowery, that is still standing and is now known as the Thalia Theatre. I played there until 1864, and then starred, opening in Toronto in 1867. Following my starring tour I was engaged to play Ixion in the burlesque at Colonel Wood's Museum (now Daly's). We did Ixion at matinees and Mr. and Mrs. W. J. Florence acted at night in their repertoire. I took Ixion on the road through New England and to Boston in 1868. I played a short starring season in 1870 in a burlesque of Richard III., as Richmond. In 1871 I went starring "down East," with Tasbro Lock in support. I played three seasons as a star at this time. In 1874 I played Uncas, the young Mohican Indian, in George Fawcett Rowe's Leather Stocking. In the cast were J. B. Studley, M. W. Ludingwell, and F. F. Mackay. I have starred in every city and nearly every town in the United States. I was at one time a New York city favorite. But time has changed the methods, and there are few in the city who know the "old timers" now. It will be but a short while when those of the "palmy days" are gone forever. I probably have played a greater variety of parts than any actress living. Dumb parts were a specialty with me. My last appearance in New York was at the Harlem Opera House in 1892, in a repertoire of my own plays. My last appearance, however, was made in the town of Simsbury, Conn., in 1897. I own a place at Simsbury and have lived quietly there for some years. My townspeople were anxious to see me play. I gratified their wish. I feel my stay here is not for long—it could not be, although I am in good health. I am ready to go when the great Creator of all things shall ring down the final curtain. *Requiescat in pace.*

FANNY HERRING.

ENGAGEMENTS.

Rowland and Clifford have engaged the following for their attractions: For Over Niagara Falls: Norma Hyatt, May Keene, Edward Davis, John M. Sullivan, H. F. Little, and Gus Reaville. For The Gamekeeper (Western): Thomas J. Smith, Del C. Seldon, Clifford B. Smith, Arthur Burleigh, Charles Henry, Mrs. Seldon, Baby Patti, and Fred Walton, manager. For The Gamekeeper (Eastern), to support Smith O'Brien: John P. Barrett, Tony Murphy, James A. Young, Edward Trout, Joseph Thayer, R. W. Griffith, Molly Bawn, Maude Sutton, Baby Lois, and Walter F. Westcott, manager.

For the Gordon-Shay Grand Opera company: Rose Cecilia Shay, Charles Bassett, Helen Noble,

IN THE YOUNG MEXICAN.

Anchilli Alberti, Pauline Johnson, John Dunsmure, Cecilia Quinn, Walter Wheatley, Elsda Manston, Arthur Seaton. Musical director, Guiseppi Troisi; business-manager, Harry Vernon; stage director, J. Saunders Gordon.

AT THE ACTORS' FUND HOME.

I:—The House and the Host.

SHERIDAN CORBYN, SUPERINTENDENT.

On the eighth of May, when the Actors' Fund Home on Staten Island was officially dedicated and opened, those who were present at the ceremony saw a handsome building, furnished elaborately and surrounded by grounds that gave promise of great beauty. Now that the House has been occupied for nearly two months there is an additional charm about the place. The human element is there. The house is no longer merely an architectural structure. It has acquired an atmosphere of its own. It is now, indeed, a home.

Immediately one enters the great gateway one gains a feeling of security and peace. The atmosphere of the place is restful, yet in no way depressing. Hospitality and genuine good will are expressed in everything that meets the eye. And in this matter of atmosphere a comparison between the new House and the Edwin Forrest Home seems unavoidable. The two places are alike in many respects. Both are established on old estates that evidence long care; both are far away from the noise and bustle of city life, and both are, in a way, monuments to their founders. The difference lies in the fact that at the Edwin Forrest Home the quaint dignity and formality of Forrest's period still obtains, while at the Actors' Fund Home a more modern, more democratic spirit prevails. Indeed, the House expresses perfectly the generous, warm nature of its founder, Louis Aldrich.

Just now, in the early Summer, the estate of "Beachwood," upon which the Actors' Fund Home stands, is to be seen in all its glory. The trees are heavy with foliage, the flowers are odorous, and the little lake, lying placid at the foot of the long, green slope, reflects wonderfully the beauties of the hills and sky. The building itself, when seen from a distance through the trees, looks like some noble manor house of the old times—so beautiful and so dignified are its lines.

The grounds immediately surrounding the house are at present in the hands of the landscape gardener and are being rapidly put in order. A tremendous deal of work has already been accomplished in this direction. Roadways and paths have been built, the broad lawns are in fine condition, and the large vegetable garden has been brought to a state of perfection. The work now under way is mainly in building terraces. When these have been completed, and when the vines and shrubs have grown a bit, "Beachwood" will be one of the most beautiful country places on Staten Island.

The house itself has already lost the look of crude newness that it wore on the day of dedication. The climbing ivy has hidden it to the ground. Its interior has quickly become mellowed by the presence of the superintendent and the guests. Everything about the house bears evidence of having been used—and the equipment of the House is marvelous in its completeness. So carefully considered was the matter of furnishing that since the opening day scarcely an article has been purchased. From garret to cellar the house was equipped with every needful thing before the doors were opened on May 8. On that day hundreds of visitors inspected the building, and the place suffered more wear and tear then in several months of ordinary usage. Immediately after the departure of the throng the superintendent set his corps of servants to work putting the house in order, and on May 10 the first guest, Eugene F. Harris, set his name down in the register. There are now seventeen guests in the House. They are: Messrs. Mr. Harris, H. B. Haggard, Richard Pitcher, Fred L. Kent, Add Weaver, J. G. Burns, Marie Chester Bass, Mrs. E. R. Holmes, John G. Welsh, Burnell Russell, Ellis Young, John R. Marshall, Jennie Marshall, Robert G. Marsh, William J. Gilbert, Jennie Rees, and William H. Danvers.

The post of superintendent of an institution such as the House is most difficult to fill. A man to be successful in such a position must needs possess extraordinary talents, and must have had experience in many and various lines of work. Sheridan Corbyn is in every particular the ideal man for the place. His long experience as a manager fitted him, as few men are fitted, for the post that he now occupies. It is an interesting fact that Louis Aldrich, months before his death, selected Mr. Corbyn for the position and definitely engaged him. He has, therefore, been intimately associated with the House since the Fund took possession of "Beachwood."

Mr. Corbyn began his connection with the theatrical profession in 1867, when he assumed the duties of callboy at the Park Theatre. He took tickets for the first Jenny Lind concert at Castle Garden, and then became treasurer of Brougham's Lyceum. In the many years since then Mr. Corbyn has been a distinguished figure in the theatrical life of America. He managed the tours of many of the most famous American actors, and he knows the business thoroughly from Shakespeare to minstrelsy. He is familiar with the intricacies of hotel keeping, he understands human nature—particularly professional human nature—and above all he is a whole-souled gentleman, whose kindness and courtesy are never failing. Mrs. Corbyn, the matron of the Home, is as perfectly suited to her post as is Mr. Corbyn to his, and already both have won the esteem and affection of every man and woman in the Home.

A few days ago Mr. Corbyn welcomed a MIRROR reporter to "Beachwood," and while showing him about the establishment he talked entertainingly of his plans for making the Home more beautiful in appearance and to make the life of the players there as happy as may be. "It is a good bit like managing a road company," said Mr. Corbyn, "except for the fact that there are no salaries to pay. All of the little difficulties that rise in a traveling organization are bound, sooner or later, to come up here. But they can be adjusted easily and amiably—as I learned in my long career on the road. One of the greatest difficulties I had as a manager was in the matter of assigning dressing-rooms. Upon coming here as superintendent I was not a little dismayed at the thought of assigning the guests to permanent quarters. I knew by experience that no one would be satisfied, so I decided to let each person choose his or her room in the order of their coming. Once they have chosen they are not allowed to change.

"In starting an establishment of this sort there are, of course, many experiments to be made—many systems to be perfected in the various departments. For example, we had at the outset fifteen servants. We have now reduced the number to eight, and the work is every bit as well done as it was at first. The machinery is now running very smoothly indeed in all departments, and I have yet to hear a complaint from any quarter.

"The social life of the House is a most important matter, and I am glad to say that it has begun in the most pleasant fashion. On Sunday evenings we have impromptu concerts in the drawing-room, in which nearly every one takes part. On other evenings the guests play cards, pool and billiards, and enjoy the library. The days seem to pass agreeably with us all. It is a quiet place, but yet there seems always something to do.

"I hoped at first to manage without any regular rules, but that I found to be impractical. We now have a little set of rules printed and each guest receives a copy upon entering. They are not posted about. The rules are very few indeed, and are scarcely more strict than those to be found in many hotels. As a matter of fact, the guests are situated here much as they would be in a Summer hotel—except that each one here feels that this is his or her home.

"Just now we are experiencing a very interesting epoch in the history of the institution. Customs, which in time will become honored, are being established now. These things are accomplished slowly. To be genuine and enduring they must come about naturally. We have made no plans, for example, for any celebrations, yet there will be several, no doubt, during the year. 'Dedication Day' will surely be celebrated every year, and we shall also celebrate Shakespeare's birthday in some fashion. Our celebration of the Fourth last week was the first occasion of the kind at the House. That little affair established one custom which will endure. I have many plans, but, of course, they are as yet in embryo. They will develop in time. My one desire in them all is to add to the happiness of those who dwell at 'Beachwood.'"

Truly the sight of the House as it stands to-day should give a thrill of joy to all those generous men and women who contributed toward its building. The dream of Louis Aldrich has been completely and perfectly realized, and the House is a wonderful monument to his memory. A splendid portrait of him hangs in the drawing-room. His name is often on the lips of those who are reaping the benefits of his labor. He will never be forgotten so long as the Actors' Fund Home endures.

IMPROVEMENTS AT THE CASINO.

It is stated that plans will soon be filed with the Building Department for extensive alterations and improvements at the Casino, designed to convert the playhouse into a fireproof building. The plans drawn provide for the removal of the present main stairways and the substitution of new ones made of steel and slate; the exits to be made safer by the addition of fireproof swinging doors; the removal of all the woodwork in the roof-garden and the erection of a new stage there, with walls of brick, and having an asbestos curtain and skylight. The dressing-rooms will be made fireproof, and there will also be a new fireproof staircase leading from the roof. It is estimated that these alterations will involve an expenditure of nearly $60,000.

DUSS AT THE METROPOLITAN.

R. R. Johnston, Duss' indefatigable manager, has signed for the Metropolitan Opera House for eight Sunday evenings, beginning Sept. 28, when Duss and his concert band will be transferred there from the St. Nicholas Gardens. Mr. Johnston emphatically denies the rumor that Duss will end his St. Nicholas engagement next month. The bandmaster is to continue his concerts there all Summer, as originally planned, and Mr. Johnston, encouraged by the success of his St. Nicholas venture so far, is inclined to prolong the season two weeks, ending it Saturday evening, Sept. 27—the evening before the first Sunday concert at the Metropolitan—instead of Saturday evening, Sept. 13.

ADE TO WRITE FOR SAVAGE.

George Ade, whose clever newspaper stories have attracted attention during the past few years and whose initial attempt at writing librettos for comic operas, that of The Sultan of Sulu, recently produced by Henry W. Savage in Chicago, proved successful, was in New York last week and signed a contract with Mr. Savage whereby he will write stage compositions for that manager exclusively until 1905. The Sultan of Sulu will have a New York production next season, and his latest work, Peggy of Paris, will also be produced here the coming season. Mr. Ade has decided to ramble in this city hereafter, to better facilitate the labors he has contracted to fulfill.

POSSIBLE CHANGE IN CLUB-LAND.

At the next business meeting of the Actors' Order of Friendship, which will take place on July 14, a proposition will be brought forward by several prominent members to change the organization from its present condition—that of a purely benefiment order—to a social club. It is proposed to model the club after the Green Room Club of London.

DEATH OF MAX HEINDL.

Max Heindl, leader of the orchestra at the Castle Square Theatre, Boston, died at the Emergency Hospital, in that city, on June 30, from injuries received in falling down a flight of stairs at the theatre on Saturday night. When he was examined, upon reaching the hospital, it was thought that he had sustained a concussion of the brain, and hopes were expressed for his recovery. Later it was found that his skull was fractured and the operation of trepanning was performed. The efforts of the surgeons were without avail, however, and death came early on Monday morning.

The passing of Mr. Heindl was attended by circumstances of unusual pathos. Although but twenty-five years old, he had gained considerable repute as a musician. He was married only a year ago. His prospects in his art were of the brightest, his home life was most happy and he was highly esteemed by a wide circle of friends. On the night of the accident he was in gay spirits, since he was to leave on the following day for a vacation with his friend, Robert Elliot, the actor, who was also appearing with the company for the last time. At the close of the performance Mr. Heindl played "Auld Lang Syne" to celebrate the occasion. In going from the orchestra to the pit beneath the stage he slipped and fell. Immediately the members of the company and the orchestra men surrounded him, and finding that he was badly hurt, sent him at once to the hospital. His wife was summoned and remained with him until his death.

Mr. Heindl was a son of Henry Heindl, a violin teacher and member of the Boston Symphony Orchestra. His brothers, Alexander and Henry, Jr., are both violinists of note. Other members of the family have been and are prominent in the musical life of Boston.

The funeral services were held on last Thursday morning in Boston and the remains were buried there.

MAY STAND IN OPERA HOUSE.

Justice Hermann Bolte, of the Municipal Civil Court, rendered a decision last Wednesday permitting the management of the Metropolitan Opera House to allow patrons to stand in the space at the rear of the orchestra. The decision was the outcome of the suit brought by Fire Commissioner Sturgis to recover a penalty of $200 for an alleged violation of the law restricting people from obstructing passageways in public places by standing. Justice Bolte in giving his decision in favor of the Maurice Grau Opera Company, the defendants in the suit, held that the Metropolitan Opera House was especially constructed to accommodate standees and that the law had not been violated, inasmuch as the space at the back of the orchestra did not constitute a passageway, but was intended for those of the audience that preferred standing to sitting. He further stated that his decision was based upon the construction of the building, that makes it possible for people to leave without passing through the portion that has in the past been used for standees. Thus, unless Justice Bolte's decision should be reversed by a higher court, the Metropolitan Opera House management may continue to sell standing-room tickets.

AMELIA BINGHAM GETS FRENCH PLAY.

Amelia Bingham cabled from Paris last week that she has secured Madame Flirt, a French play now in the course of a long run in that city, for the New York engagement of her company next season. Clyde Fitch will adapt the play for its American production, to occur at the Bijou Theatre in February.

ENGAGEMENTS.

Lorle Eddinger, by Morris and Hall, for the leading ingenue part with M. B. Curtis.

Linda Conway, re-engaged for Bridget in Lovers' Lane.

George Conway, as business-manager for Ben Hendricks in Ole Olsen.

George Purdy, by R. H. Rice, as musical director for The Show Girl, at Manhattan Beach.

Ben Probst, by Walter Sanford, to play Joe Lee in Sporting Life.

George Hofus, Byron Case, and R. W. Hopping, to support John E. Dvorak in The Merchant of Venice and Richard III.

Through the Packard Theatrical Exchange: John C. Lindemere and Charlotte Lambert, for P. J. Kennedy's Captain Jinks company; Eva Randolf, Clement R. Kirby, Charles W. Travis, Edward J. Hale, Chester Lee, and Genevieve Kane, for A. T. King's Colorado company; F. D. Lashmutt and Herman Hornsberg, for The Power Behind the Throne; Willard Foster, for Ellsworth and Gilbert's Monte Cristo company; Delmar Rensaleo and Joseph Taxier, for R. Y. Carpenter's (Western) Little Outcast company; Francis Whitehouse, for Morrison's Faust; Elcanor K. Page, for the Halford Stock company; Lottie Hyde, J. M. Stevens and wife and child, for Phil Hunt's Down by the Sea company; James Cooper, Wilton Taylor, and Hazel Sumner, for the Grand Opera House Stock company, Pittsburg; Gertrude Stanley, Nellie Russell, Delancey Barclay, and Oscar C. Apfel, with Katie Emmett in From East to West.

To support Lem B. Parker and Minnie Dupree, Parker in McGill and Shipman's production of For Home and Honor: George Y. Sharkey, Dan Reed, Lee Moore, Madge Tucker, and Blanche Booth.

Henry R. Walton has been engaged as stage-manager by Edward Waldmann, the German actor, for his production of The Merchant of Venice next season. Edward Waldmann's tour opens in the South Sept. 25.

For A Jolly American Tramp: John W. West, Georgia Lingard, Maggie Meridith, Frank Smiley, and Helen Darrah.

For Hooligan's Troubles, under the direction of the Union Amusement Company: Ben F. Dodson, business-manager; Gus. Cornwell, agent; Miss V. Wilson, Harriet Wentworth, Maude Fairchilds, Flora Berry, Eva Tannehill, and Bessie Fairchilds.

Arthur Rigby, Charles Gana, Don Gordon, Crawford and Fanning, Latey and Simonds, Probst Brothers, Harry Leighton, Joe Norton, Charles Grimsley, and Eddie Cruse, for John W. Vogel's Minstrels for next season. I. H. Potts will be the general agent and Fred Tolver his assistant. Season will open Aug. 21.

To support Bertha Creighton in A Colonial Girl: Albert Livingston, Georgia Meadows, William F. Granger, Thomas F. Fallon, James Mahoney, Robert Ely, Blanche Wiley, Gerard Cameron, and Edward Mortimer. Charles Wardell, business-manager, and Theodore Smith, assistant business-manager.

Emile La Croix, with Chauncey Olcott, to originate a part in Augustus Pitou's new play.

By George Samuels, for The Convict's Daughter (Eastern): Maurice Drew, Linnie May Dimer, Francis Campbell, Harry G. Bryan, Maude Lincoln, Grace Welty, C. C. Bartling, Larry Cassidy, A. W. Clark; Starr L. Finley, manager; West R. Schram, agent.

GOSSIP OF THE TOWN.

Photo by Mountain, Cleveland, O.

Vaughan Glaser, who is now filling a Summer engagement at Cleveland, O., as leading man of the Bonnell Stock company, is pictured above. Mr. Glaser left Daniel Frohman, with whom he had been for seven seasons, and was featured last season throughout the country as Rudolph Rassendyll in Munro and Hart's production of The Prisoner of Zenda. The company Mr. Glaser is with at present is in its tenth week in Cleveland and he has become one of the most popular leading men that has appeared in that city in recent years. The engagement will finally end about Aug. 1, when Mr. Glaser will go to New York, before taking a few weeks' rest in the country.

G. A. Redford, one of the London play censors, refused a license for a production in that city by a French company of Montenlaack's drama, Monna Vanna. His action brought forth protests from a number of prominent English actors and writers.

Jerome Sykes will appear next season in The Billionaire, a new musical comedy by Harry B. Smith and Gustav Kerker. The attraction will open at New Haven on Oct. 6 and will come later to Daly's Theatre, it is said. Among those engaged for the company are Julius Steger, Arthur Barnett, Harry Macdonough, Thomas C. Leary, Harry Kelly, John P. Kennedy, Richard Barry, Marie George, Eleanor Kent, Sally Cohen, Gertrude Gaye, Josephine Kerlin, Mary H. Lewis, and Ruth Parsons.

Announcements were made last week to the effect that Mrs. Winifred Emery's play, "A Japanese Nightingale," is to be dramatized and will be produced next season.

Walter C. Kelly is the latest member of the profession to inherit a fortune. He was notified by Boston lawyers last week, on the very day that through the death of a brother he had fallen heir to $10,000.

Helen Grantley has instituted suit against Weingarten Brothers, manufacturers of corsets, for $50,000 damages, alleging that she has been libelled by having a portrait of herself used in the advertisements of the firm's wares. The defendants deny that the picture used is that of the plaintiff, in a portrait of any person, and further state that as Miss Grantley has at most one times been photographed for the purposes of advertisement she has suffered no damage, even had the advertisement named correctly the likeness of the plaintiff.

Louise Boston recently received word from Theodore Kremer that he has finished his new play, entitled Just Landed, in which she is to star next season.

Thomas Nast, the cartoonist, sailed on the Oceanic on July 1 to begin his duties as United States Consul at Guayaquil, Ecuador. Many members of the Players' Club escorted him to the their steamship's dock.

Max Hopkins, a member of the chorus in A Chinese Honeymoon at the Casino, was injured in the part of one of the Bridesmaids last Wednesday.

It was announced by Fred Sanford, the manager of The Bells of New York, on July 7 that he has secured an actress, supposed to be an Italian Countess, to play Hilda, one of the principal parts. Her name is Vaselenne Pasquale, Paola Vaselenne, but her stage name is Marie de la Mer. The Bells of New York will tour the Western States again next season.

Marion Russell recently underwent successfully an electrical operation for facial blemishes, and is convalescing at Bridgehaven.

George C. Tyler will sail for America on the Lucania July 19 to complete the preparations for the production of The Eternal City.

James J. Morton is writing some special musical numbers and some parodies for Big-Bug Alley.

Maxime de Gresac has been re-engaged as musical director for Wagenhals and Kemper's productions for next season, making his third year with these managers. Mr. De Gresac will compose the music for The Tempest, in which Louis James and Frederick Warde aim to star next season under this firm's management. He will be musical director of the production.

The Rogers Brothers have signed a contract to appear under Klaw and Erlanger's management for five years. They are to be part owners in the theatre to be built for them at West Forty-second Street. The Rogers Brothers in Harvard, John J. McNally's new musical comedy for the latter, concluding, will open the regular season of the Knickerbocker Theatre, Sept. 1.

Captain Robert Marshall's new comedy, that is to open the season at the Garrick Theatre in September, has been named There's Many a Slip.

Marie Cahill will star next season in a farce-comedy, following her appearance in Sally in Our Alley at the Broadway Theatre. Harry B. Smith will write the play in which Miss Cahill will star.

Margaret Drew, a niece of John Drew, will make her debut in Hearts Adrift, next season.

Julia Kingsley and Helen Lowis will open their season Aug. 4 in the new four-act comedy drama, Along the Mohawk, that is booked in the popular priced houses. The following have been engaged for the company: Miss Jessie J. Boyd, Charles McDonald, Cecil Raymond, Jack Sherman, Charles Mitchell, Miss Ward, Muriel Rea, Annie Bunn, R. W. Holland, H. H. Farquson, James L. Glass will direct the tour. Miss Kingsley and Mr. Lewis will play their final week in vaudeville at the Chicago Opera House the week of July 21, in their new sketch. After the Honeymoon, that was written by Mr. Lewis, who is also the author of Along the Mohawk.

The Mirror is in receipt of an illustrated postal card containing greetings from Theodore Kremer, written on the top of the Kaiser Wilhelm monument, in Coblentz, Germany.

Harry Leighton, who last season played the dual roles in The Prisoner of Zenda and Rupert of Hentzau in Wallace Munro's productions of those plays, has renewed his contract with Mr. Munro, and next season will be featured in the production of Rupert of Hentzau.

REMINISCENCES OF FANNY HERRING.

At the earnest request of my son, David B. Young, I have undertaken to write as nearly as I can a faithful account of my varied career. I am, I believe, one of the oldest living actresses,

FANNY HERRING AS SHE IS TO-DAY.

having passed over fifty-five years on the American stage. I am now an old woman, having recently celebrated my seventy-first birthday. I first saw the light of day on the 6th of April, 1831, in Lambeth Parish, London, England. My mother was blessed with two children, the first a boy, and, two years later, myself. My parents were happy, but this happiness did not last long, for typhoid fever left my mother a widow with two small children, aged respectively two years and seven weeks. My father was "Old" Tom Herring, as he was called, a celebrated comedian of the English stage. My mother was the singing soubrette at one of the old theatres in Liverpool. My father was thirty years older than my mother, but he looked more like thirty than fifty, with not a gray hair in his head. Shortly after my father's death my brother also died. This left me sole heiress to my mother's talent, for she certainly was a talented woman, with a fine speaking and singing voice. In a little over two years my mother married again, this time to a surgeon in the English army. As his regiment was ordered to Canada, she started for America with him. They had been here but a few months when my stepfather's regiment was ordered back, but he resolved to remain in this country. My mother was engaged by one of the Boston managers on trial, and her first appearance in America was with the elder Junius Brutus Booth as Lady Anne in Richard III. The engagement was secured through Mr. Booth's recommendation. Strange to say, my mother's last appearance in London was with Booth in the same character. During this time I had been left in London. Later my mother was engaged by Thomas Hamblin for the Bowery Theatre, where she became a great favorite. She also played at the old Chatham Theatre, Richmond Hill, and the old Park Theatre. Six years passed and I was still in London. My mother longed to see her daughter, so set sail for London in a sailing vessel, as steamships were not plentiful in those days. I had not seen her for six years and could hardly realize that she was my mother. After a few weeks' visit in her native country preparations were made for another start for the land of freedom and plenty, again on a sailing vessel, the Ontario. This time my mother took me with her. I felt very happy, as I loved the water. I made friends with the old captain and the crew. As I spent all my time on deck among them, they called me "the little pilot." I was present at the heaving of the anchor, and used to hold the sun glass when the sailors made their reckoning. When three days out a fearful storm of wind, rain and thunder, with flashes of wicked lightning, occurred. During this storm a sailor was blown from the mainmast and was badly injured. He was called "Dancing Feather," and danced a hornpipe splendidly. A few days later the poor fellow died, and I witnessed the sad sight of a burial at sea. We had passed through thirty days of rough weather when one morning when we were at breakfast the welcome cry of "Land ho!" was heard, and we all rushed on deck. I then caught my first glimpse of America, where I have lived ever since. I have learned to love the land that was so good to me for over fifty years, and am now thoroughly American.

Soon we arrived in New York city, not the great city of to-day, but a big city just the same. My mother almost at once resumed playing at the Bowery Theatre. I often went to the theatre with her, and the more I went the more I liked it.

About a year following my arrival I made my

IN JACK SHEPPARD.

first bow to the public, at my mother's benefit. The play was The Bottle, and resembled in style Ten Nights in a Barroom. My mother played the drunkard's wife and I played Joe, the son. I was then about twelve years of age. The house was crowded, and many were present to see the début of Fanny Herring the second. My entrance was made through a door, and as I entered I fell full length on the stage, having tripped on the ledge of the door. I carried a basket with a bottle of whisky and a loaf of bread, which went down to the footlights. My feelings can easily be imagined, but I managed to my feet, and picked up the bottle and bread. I stood confused and was unable to speak. The audience at once began to laugh and applaud. My mother said in an undertone, "Bow, bow." Instead of bowing I made a courtesy to lend laughter and applause. The boys in the "pit" screamed, and a fellow in the gallery cried out. "Turn a somersault, little one, and it will be all right." That capped the climax. I pulled myself together and spoke my lines.

My mother said I would never make an actress, but the stage-manager said, "Nay, a bad beginning makes a good ending."

A few months later my mother became sick and after a long and suffering illness died in her prime, being but forty years old. She was buried in the old Jewish burial ground on East Thirty-first Street, long since sold to the city. Thus ended all her greatness, for she was great in many ways.

I was left alone at fourteen years of age, when a girl needs most a mother's care and guidance. What was I to do? I had not been near a theatre for two years. The people with whom I was living took me to see a play called The Last Days of Pompeii. At this performance my old desire to go upon the stage came back.

About this time Hewen and Chanfrau were managing the old Chatham Street Theatre and advertised for some ballet girls. I determined to apply and was engaged. Charles Burke, half-brother of Joseph Jefferson, was the stage-manager. Each girl's name was called from a list, and when I answered to mine Burke said, "Are you the daughter of Mrs. Herring, of the Bowery?" I replied, "Yes." "I thought so," said he, "for you bear a great resemblance to your illustrious mother, and if you make as good an

IN THE BOY SCOUT.

IN THE TIGHTS OF THE WEST.

actress as she was you will do well." I appeared in The Beauty and the Beast as one of the fairies, receiving the large sum of $4 per week. Imagine me having to procure spangled gauze and wings and draperies and satin shoes on $4 per! How to do these things and pay my board was a poser, but I was equal to the emergency. I found a place to board at $2 per week, with a woman whose daughter was also one of the fairies. We roomed together and the family loaned me several articles of stage apparel, and I thus got along very nicely. Another spectacular play was put on called The Yellow Dwarf. I asked Mr. Burke if I could not have one of the small speaking parts, but it was given to my room-mate. She made a poor showing, and the manager came around and said, "Give those lines to that little dark-eyed girl. I bet she can do it better." The other girl was a fair-haired, frail little thing. I said to Mr. Burke, "She will be all right to-morrow night," but she was worse, so the part was given to me. I felt very badly for her sake, but I spoke the lines, and the manager said, "I told you so. She is a good one." Later the lady who played the Fairy Queen was taken ill and I was given her part. I wore her costume. I was required to come up a trap. I had never done such a thing, and as I went up the trap my lines went up, too; my costume became caught and was pulled off my shoulders. This gave me real "stage fright," for I could not either move or speak. The audience laughed. The prompter gave me the words, but I could not take them and the audience laughed again. That made me angry, and off I walked. Mr. Burke said, "Go on again, little one; you are all right." I did, and spoke every line. This pleased the boys in the "pit." In those days if you pleased them the rest of the house was with you also.

Later I was intrusted with several parts and began to think I was worth more money than $4 a week. The management changed and A. H. Purdy took the house and gave me $8 a week as general utility and comedy woman. "Jimmy" Anderson, as he was called, was then stage-manager and made a general change in the company, but I was a fixture. Anderson was very eccentric and was hard to get along with. When an actor would ask for a word he would close the book of the play and say in his Irish brogue, "What word do yez want?" One night he went up to one of the dressing-rooms where an actor was telling a funny story, and laughed at the finish. He then said: "It's d— funny, but the stage has been waiting five minutes for yez, and this will cost you $5." Just then the call boy came rushing up and said, "Your scene is over, Mr. Brandon"—for that was the actor's name. A general laugh went up in the dressing-room. One day an actor who had imbibed a bit too much fell twenty feet from the paint frame and lay motionless on the stage at Anderson's feet. He coolly looked at him, saying, "Bedad, I'll fine yez for damaging the stage." My first experience with Anderson was in an old Irish play called Brian Boroihme. I was to play a boy's part. I had no suitable costume, and told him so. "Well, then, make one," said he. "But I have no time to do so and study this part as well by to-morrow night." I replied, for in those days we had from one to three new parts to study from night to night. "What the divil are yez doin' here, then?" he asked. "I am only a beginner," I answered. "So much the better. It will give yez a chance to get your hand in," he asserted, looking over his glasses with a twinkle in his eye. I went to Mr. Purdy, the manager, and he sent me to the wardrobe woman, for all theatres in those days had a regular wardrobe for the use of the company.

My next part was Lady Plato in The Rough Diamond, a farce. Mr. Anderson said, "In this part you are an 'elegant' lady, and you must wear a fine satin dress." A satin dress on $8 per week! We had words. I gave my notice, and later joined F. S. Chanfrau at $10.

I was going up the ladder slowly but surely. I opened under my new management at the Brooklyn Museum in A Glance at New York, in which Mr. Chanfrau played a New York volunteer fireman. I was also in the company with Barney Williams in Ireland As It Is and in the Irish Lion, and a burlesque, Aladdin, the Wonderful Scamp. Charles Burke and Joseph Jefferson both played in the burlesque, as well as Maggie Lockyer, afterward Mrs. Joseph Jefferson. This, I think, was about the year 1848 or 49. This is written entirely from memory, as I have no programmes to refer to, but the contents are facts nevertheless. The Brooklyn venture did not prove a success. About this time I married a non-professional, and two sons were the result of the union. The eldest, David B. Young, has been well known in the profession for over twenty-five years.

In 1852 I found myself at Mitchell's old Olympic, where farce-comedies, extravaganzas and melodramas were done. George Boniface, Sr., the Taylor Sisters, and others, long since dead, were in the company. The theatre was on Broadway near Howard Street. At the time there was no theatre above Bond Street, where the Winter Garden stood, now the Broadway Central Hotel. Another son was born to me about this time, Frank L. Young, a non-professional.

One day I was walking down Broadway and met Mrs. Thomas Hamblin, the wife of my mother's former manager. "Are you engaged?" she asked. After I replied that I was not she told me to call the next day on Mr. Hamblin. I introduced myself to him and was asked, "What can you do?" "Most anything," said I, mentioning the names of stars I had played with and parts I had done. He gave me a long part in Ivanhoe, but I went to rehearsal the next day nearly perfect and made a good impression. I remained throughout the season with Mr. Hamblin.

IN THE FRENCH ART.

In 1853 I went to Ben De Bar's St. Charles Theatre, in New Orleans, opening as Lydia in The Love Chase, with Julia Dean as the star. From there I went to Rochester, N. Y., where I played a short season. From Rochester I again went to the Chatham Theatre, under A. H. Purdy's management, opening in a soubrette character in Wealth and Worth, by John F. Poole. It was an Irish colleen role, and George L. Fox played the opposite character. I became a great favorite here, as I had learned much since I last played at this house. I could sing, dance a hornpipe or grand pas seul, fight a broadsword combat, enact pantomime characters, and play anything from Lady Macbeth to Sally Scraggs in farce or burlesque. Such was the schooling in those days. I remained at this theatre until 1858.

During a pantomime run I was not in the cast and was especially engaged to support John Brougham in Philadelphia at Mrs. John Drew's Theatre. Pocahontas was the play, with Mr. Brougham as Powhatan. Among those in the cast were John McCullough, Edwin Adams, and John Wilkes Booth as the Indians. I have never forgotten them and felt it a pleasure to have had them for my associates.

From Philadelphia I went to Rochester to join the stock company there. During the engagement I played Francois in Richelieu with the great Edwin Forrest. This is one of the happiest remembrances of my career. Every one seemed afraid of Mr. Forrest. He never liked to have a woman play the part of Francois with him, and looked at me with a frown at rehearsal. I was very nervous, but I spoke my lines with care and precision. All went well until it came to the dying message, when I knelt on the wrong knee. He said in an undertone, "The other knee." How to do it gracefully was a problem, but I accomplished it and continued with my lines. Then came a long speech during which Mr. Forrest muttered sotto voce something about a woman, and kept saying, "Well, go on." "Yes, well," and so on. I could not finish the lines. I went to my room and cried. At rehearsal I had known every word. "Where is that woman?" I heard Mr. Forrest yell. The stage-manager came in

FANNY HERRING AS SHE WAS IN 1878.

and said Mr. Forrest wanted to see me. I said, "I won't go. I feel badly enough now." But I finally went and apologized, saying, however, "Those exclamations you made knocked all the lines out of my head. You did not do it at rehearsal. You told every one to do at rehearsal as they would do at night, so I thought it strange you did not." This was an unusual thing for me to say to so great an actor as Mr. Forrest. He looked steadily at me for a moment, but did not say a word. In the last scene, where Francois kneels to Richelieu, he put his hand on my head, saying instead of "You'll be a blubber yet." "You'll be a Francois yet." It brought a smile from every one on the scene, and I was indeed a very proud woman. After that we were great friends. I played in King Lear and Jack Cade with him. I can say with others, "We shall never look upon his like again."

After this I returned to the Chatham Theatre and finished the season. I then went to the New Bowery in 1859, under Fox and Lingard, and at this house I first appeared in The French Spy, Jack Sheppard, and The Dumb Boy of Manchester. The theatre burned down in 1862. I then went to the Old Bowery, that is still standing and is now known as the Thalia Theatre. I played there until 1864, and then starred, opening in Toronto in 1867. Following my starring tour I was engaged to play Ixion in the burlesque at Colonel Wood's Museum (now Daly's). We did Ixion at matinees and Mr. and Mrs. W. J. Florence acted at night in their repertoire. I took Ixion on the road through New England and to Boston in 1868. I played a short starring season in 1870 in a burlesque of Richard III, as Richmond. In 1871 I went starring "down East," with Pauline Lock in support. I played three seasons as a star at this time. In 1874 I played Uncas, the young Mohican Indian, in George Fawcett Rowe's Leather Stocking. In the cast were J. B. Studley, M. W. Leffingwell, and F. F. Mackay. I have starred in every city and nearly every town in the United States. I was at one time a New York city favorite. But time has changed the methods, and there are few in the city who know the "old timers" now. It will be but a short while when those of the "palmy days" are gone forever. I probably have played a greater variety of parts than any actress living. Dumb parts were a specialty with me. My last appearance in New York was at the Harlem Opera House in 1892, in a repertoire of my own plays. My last appearance, however, was made in the town of Simsbury, Conn., in 1897. I own a place at Simsbury and have lived quietly there for some years. My townspeople were anxious to see me play. I gratified their wish. I feel my stay here is not for long—it could not be, although I am in good health. I am ready to go when the great Creator of all things shall ring down the final curtain. Requiescat in pace.

FANNY HERRING.

ENGAGEMENTS.

Rowland and Clifford have engaged the following for their attractions: For Over Niagara Falls: Norma Hyatt, May Keene, Edward Davis, John M. Sullivan, H. F. Little, and Gus Nauville. For The Gamekeeper (Western): Thomas J. Smith, Del C. Seldon, Clifford B. Smith, Arthur Burleigh, Charles Henry, Mrs. Seldon, Baby Patti, and Fred Walton, manager. For The Gamekeeper (Eastern), to support Smith O'Brien: John P. Barrett, Tony Murphy, James A. Young, Edward Trout, Joseph Thayer, R. W. Griffith, Molly Bawn, Maude Sutton, Baby Lulu, and Walter F. Westcott, manager.

For the Gordon-Shay Grand Opera company: Rose Cecilia Shay, Charles Bassett, Helen Noble,

IN THE YOUNG MEXICAN.

Anchilli Alberti, Pauline Johnson, John Dunsmure, Cecilia Quinn, Walter Wheatley, Rhea Manston, Arthur Seaton. Musical director, Guiseppi Tresal; business manager, Harry Vance; stage director, J. Saunders Gordon.

IN OTHER CITIES.

KANSAS CITY.

At Troost Park June 29-5 for the second week of the "al-fresco" productions given by Lester Lonergan and co., Don Caesar de Danan was the bill. The play proved well adapted to out-of-door presentation and offered the co. excellent opportunities. Lester Lonergan's rollicking, jesting Don Caesar was much enjoyed. Owing to quite a severe illness Alice Hunt was unable to play her role, that of Maritana, and it was taken by Wanda Ferrell, who gave a very artistic performance. T. J. Daring as Don Jose was sufficiently villainous, and Herbert Bronson's Lazarillo was clean cut and emotive. Walter Fane was very amusing as Mr. de Butumdo, and was ably seconded by Glenthe Pottery, who essayed the role of the Marchioness. Lena Cressman was acceptable as the King, and James Lackie's antics were again well received. Others in the cast did all that was required of them. The surroundings were neat and attractive, and the natural scenery lent a special charm to the production. Owing to dusty and disagreeable weather the attendance was not equal to that of the opening week, but doubtless will improve with fair and warmer weather. The Country Girl 6-12. The Passion Play and sacred pictures were retained and were enjoyed by large audiences. Hennessy-Reid's band also opens in for a large share of patronage. Plans for the Fourth of July include a special matinee by the stock co., in the afternoon and a grand fireworks exhibition at night.

In spite of threatening weather the attendance at Electric Park 29-5 continued large. At the theatre the Travers-Vale Stock co. presented Olga to good audiences. The title-role was cleverly handled by Clara Thorne, whose incidental singing of many beautiful songs caused much comment. William S. Rockwith as Count Alexis appeared to advantage, and Gus A. Forbes as Count Danny was more than acceptable. The villain, Karl Dreverky, was well cared for by E. S. Hinman, and Fred Hamilton furnished a small bit of character work as Orsel. Others in the cast were Alice St. John, Travers-Vale, Cecil Lloyd, and Kate Mahoney, all of whom were good. The play was artistically well staged. The vaudeville bill in the Gateway Village proved a very entertaining one. Miss Hetty Tobin, the female baritone, was several specialties, and Lucille Hoyer sang a number of songs that took well. Next season in the electric fountain and the usual vaudeville will unfold. The "Jap-ola-boy" is still doing famous business. The Fourth of July will be made a great day. A minstrel overture of Edward Price will be attempted in the electric fountain, and a grand display of fireworks will be made in addition to the regular vaudeville. Ben Hur 6-12 the Stock co. will be busy daily Sts. and there will be a matinee of very daily in the Gateway Village.

Gentry Brothers' shows opened here 30 and continued 1 and 2, giving two entertainments daily to capacity audiences. The shows were up to them and the vocal features of the parade, band, menagerie, elephants, etc., were a source of delight to the promoters, as well as to the visitors. The show is in very good shape for the coming season, and this year is bigger and better than ever.

C. D. Woodward, of Woodward & Burgess, manager of the new White Wood Auditorium, and Cudahy Brothers, has returned from his Western trip, and has made a number of announcements, as follows: The New White Wood Theatre will be opened Aug. 25 with Annie Russell and her company in A Russian Nobleman. All of the attractions will be of a very fine description, and will include Sothern and Marlowe, Mansfield, and others of equal rank. The White Rats' Actors' Fund Fair will be held in the new house, and will open Sept. 1 and close Sept. 6. Dr. Woodward also announced that he had secured the Auditorium, Spokane, Wash.; the Auditorium, Portland, Ore.; the Grand, Tacoma, Wash.; the Grand Avenue, Seattle, Wash., and Cudahy's Theatre, Portland, Ore. Manager Russell says that his next season is now booked practically solid.

RODNEY D. WHITE.

PROVIDENCE.

Camille was the Alice Hunt co. offering at Keith's June 30-5, and the honors were very high. Viola Leigh appeared as Camille, and gave one of her very best performances. She was seen to special advantage in the strong emotional scenes, and was both tender and effective. Malcolm Whitecar was the charming and effective Marguerite Armand, and portrayed the part in an able manner. Armand, and portrayed the part in an able manner. Armand, the gambling scene in the fourth act he was very forceful. William E. Humphrey made an excellent Duval, and Frederick Perry was seen to good advantage as de Varville, giving a finished performance with much attention to detail. William F. Owen completed the admirable cast of Alice Hunt's. Miss Leigh's Madame Prudence was a fine portrayal, and Orme Caldara was effective as Gaston. Special stage scenery was used in the production, and the costumes of the co. were handsome throughout. Dr. Bill 7-12.

The week 30-5 was a notable one at the Empire, in that Kate Clayton appeared with the Empire Stock co. in The Two Orphans. Her London, which is known to every one, merited the warm welcome accorded her, and that it has for years. Frances Williamson made a pronounced success as Marianne, and Jane Irving, as Henriette, gave a satisfactory impersonation of a very sweet part. Chevalier De Vaudrey was capably portrayed by Wright Huntington. Frederick B. Ogle the cast was Owen Nevers, Fenno Gordon, and Edith Crellan. Business for the week was the largest of this house since the summer season opened. Pink Dominos 7-12.

Lois Fuseyy and the Louis Leon Hall co. presented She Couldn't Marry Three at the Park 30-5 to fair houses. Miss Fuseyy, in the character of Rosa, was the central figure, and her impersonation was all that could be desired. James Kennedy also scored a hit as Bob. Others in the cast were: Louis Leon Hall, Frankfyn Hall, Herbert Betts, David Wallace, Walter Cooke, Bessie Marlowe, and Eugenie Thale Lawton. Pawtuxet 7-12.

At the Providence Opera House 29-5 the opera co. presented Faust. The Bohemian Girl 7-12.

Stage-Manager Charles Dunbar, of the Empire, is absent in the West on a business trip. Mr. Dunbar has placed his illustrated electrical fountain in several city parks throughout the West.

Louis Leon Hall gave an informal supper to the members of his co. after the evening performance 29. Harry Corson Clarke is greeting his old friends in this, his native city. He is one of Providence's "old boys."

Business Manager Lovenberg, of Keith's, left 1 on a business trip to Maine.

Fullmer's First Regiment Band, of this city, left 30 to fill a two weeks' engagement at Washington Park on the Delaware.

HOWARD C. RIPLEY.

PITTSBURG.

Wang was given a very successful presentation at the Duquesne Garden June 29-5, and proved to be one of the best drawing cards of the season. The scenery, the and costumes were excellent, and the company adequate. John J. Martin made a very satisfactory Wang, and his work showed him a clever comedian of much ability. W. H. Bradley played the part of Colonel Freemore very commendably, and Fanny H. Rice did all that was required of her in the role of Lieutenant Jean Bonbec. George H. Gaul was an excellent Pong. The part gave him the best opportunity he has had this season to prove his ability. Robert E. Pigott, as Chop Suey, was clever, and Gertrude Hine and J. F. Ahern as the Quakeress, Hope and Obadiah Smith Hoxen was a pleasing Hebrew, and Mabel Barker, the darling of the "Bubbling Brook," was several times encored. Helen Raney was cast as the Widow La Verre Frontenac, her clothes was good, but her acting was inadequate. Marie Hoxen made a pretty Gilette, but her work was only fair. Mary Carrington as Marie, made the most of her small part. The three children who sang the Baby Song were well received and the chorus was very effective. The Mandolin Quintette held forth at every to the Palm Garden, and at the close of the opera the Garden Orchestra played several selections. Prof. D. D. Wilson, a local favorite, sang well. It Terminates 7-12. In the Palm Garden the Hillmen will be heard. At Oakmont Park 29-5 the Oakmont Musical Band was heard. At Kennywood Park 29-5 Flannery's Band was heard. At Exposition Park 29-5 the United States Band was in the Band Pavilion, and Sylvia's Aerial Artists perform various feats in the air. At Oakwood and Southern parks 29-5 Tabor's Band and the Second Infantry Band were the attractions.

An interesting spectacle is the erection of the new Hill Theatre, which has been in the course of construction for more than year. Under the hand of many workmen it has been completed, and a grand opening performance has been arranged for 7. The floors, including have been completed, and at the end of the fourteenth tier there will be two audience rooms, one for the accommodation of adults, and the other, larger of the second floor, will make it easy matter to get the seating and promotion in and out. In short, the equipments of the theatre will be strictly modern.

ALBERT E. L. HEWES.

DETROIT.

The engagement of Richard Mansfield in Repertoire June 27 at the Detroit Opera House drew the largest house of the season just closed. This may be attributed to two things, the foremost one being the popularity of the actor here, and the other to the extremely cold weather that has prevailed for the past month, many society people were in town who would otherwise have not been here. As it was, after Mansfield's engagement here he was to spend several days in Chicago, and then return to Detroit to play a week's engagement at the Lyceum Theatre, which was to be his last appearance here for the season. Among those who were in the audience on the night of the performance of Richard III. were Mayor Maybury, Chief of Police Ward, Fire Commissioner Brady, A. C. Anderson, W. J. Brownell, Frank Ward, J. L. Calvert, Joseph Whitney, Harry Lamont, Ralph Stoddard, Sidney Olcott, Gary Anderson, and Dorothy Chester, several of whom occupied boxes. The production generally was very elaborate. Mr. Mansfield presented The First Violin. The engagement of Mr. Mansfield to Detroit was somewhat in the nature of a surprise, as Detroit had been left out of the original tour.

A report is current that R. D. Hale, who has been in Detroit during the week, consummated a deal with Manager Robinson by which he becomes manager of the Whitney Opera House, Grand Rapids, that includes the Whitney Opera House Stock.

At the Lyceum Theatre a pleasing amateur performance was given 27, 28, entitled Bachelorette. It consisted of farces and vaudeville, including a May contest, and was presented under the auspices of the Lady Shakespeare of the city, the proceeds being for a most worthy object, that of endowing a children's bed in the Harper Children's Free Hospital. The performance was very creditable. Over 200 young girls and children appeared in the dances marked on ballet, pantomime, fancy marches, tableaux, operas, etc. Florie Richardson was elected out the most exquisite for her very daintily executing of a Spanish dance. The Queen of the Opposite was Lulu Smith and her daughter was much applause. A striking feature was a dance executed by sixteen young women dressed in white and vermilion in roses. Mrs. H. McGill-Travis was the general manager, and to her untiring efforts the success of the entertainment was largely due.

A. FRANCIS.

NEW ORLEANS.

After a successful tour through the neighboring States the Olympia Opera co. returned to Athletic Park and opened to a crowded auditorium June 29. The personnel of the co. is not changed materially, and what changes have been made are for the better. Both orchestra and chorus are increased in numbers, and give an effective account of themselves. The opening bill was Bald Pasha, and Lotte Kendall, the prima donna of the co., achieved quite a success as Rose Hersee. Miss Kendall not only possesses excellent dramatic ability and a well educated soprano voice, but possesses as well beauty and charming personality. Ed. Webb, as Tarara, showed a marked improvement since last seen here; his every tone voice being handled with greater skill and his stage presence being no longer spoiled by what was once a certain degree of awkwardness. Jay C. Taylor was a splendid Hassan Bey, and Ray Ralph of Leo Addo was picturesque in make-up. E. F. Hanson was a satisfactory Bald Pasha, and Elvia Cox, as Alli, was all that could be desired. Edward Hopkins and Harry Lightcap, the comedians, made the most of their roles, and introduced several clever and up to date numbers. Mr. Hamlin, the leader of the orchestra, had both chorus and orchestra well in hand, and much of the success of the performance is due to his efficient work. Gillette 5.

The Boston Lyric Opera co. disbanded here 30, and the individual members are scattered to the four winds. Miss Berle, Miss Leading, and Mr. Rudolf have several engagements in vaudeville, while Mr. Casteel, the baritone, goes to Brooklyn to join a choir in one of the principal churches there.

Morris Mayer, who is connected with the Grand Opera House, has said Manager Thompson, of the Boston Lyric Opera co. for $500 issued for the purpose of weathering the disastrous engagement of that co. at the Grand Opera House.

The billboards announce that the Robbins-Metville Stock co., the coming season, will be seen at the Audubon Theatre, and not at the Grand Opera House as heretofore.

J. MARSHALL QUINTERO.

MILWAUKEE.

Wolf and Decker's excellent opera co. are winning golden opinions at the Davidson, where for the week of June 29-5 The Fleeting of Pompeya was produced with all the liberality and care that has marked all the previous productions of this very able organization. The scenic production of the piece was all that could be desired, and the costumes were rich and appropriate. The cast was a very strong one, and the work of the principals was all that could be desired. Lucy Daly was seen to good advantage as Nydia, and her singing was a feature of the performance. Miss Daly is a favorite with Milwaukee audiences, and her work was heartily appreciated. Harry Bentley as Glaucus was in his element, and his singing was of the best. Frederick Perry as Arbaces was effective, and Grace Fawcett, as Julia, was seen to good advantage. Fanny Rice as Ione was pleasing, and Harry Gilfoil as Olinthus was in the role of a character part that suited him. Others in the cast were Frank Hamilton, Ethel Wright, Frank Hamilton, Ethel Wright, Frank Hamilton, Ethel Wright,

[illegible] pitched in the usual gait. Show well, and at the Broadway the Boston Edgar Opera co. appeared in Idanha. F. E. OBERTAUFFER.

SAN FRANCISCO.

Well, the long run of Fiddle-Dee-Dee at Fischer's has ended! The burlesque rounded out 110 money-making performances. The end was June 29. It was truly a "conventional" event for Fischer's. Everybody was there. The puzzle is, Why did the Fischer management cause the bill? The twelfth week was just as house-filling as the first. The burlesque, it seemed, could have continued indefinitely, so popular had it become. Monday, June 23, was selected to celebrate the one hundredth performance ensemble. Consequently there's Proprietor Fischer and Salesman and Manager Friedlander distributed neat little cartes-de-visite to the audience having grouped picturesque photos of Winfield Blake, Barney Bernard, C. W. Kelly, Max M. Dill, Maud Amber, Freda Gallick, Harry Herman, Fannie Hope, Gertie Emerson, Musical Director Harry James, and Stage-Manager Paul Willcox. On June 30 Weber and Fields' Possee Cafe and travesties on A Royal Family and Antony and Cleopatra were produced. As a matter of course, the house was wedged sardine-like. In that the first week's ticket rack is bare at this writing, and tickets are being picked out of the second week's, one can glean an idea or two anent the run the triple bill will undoubtedly have.

For the final week of James Neill and his co. at the California, after a uniformly successful season of several weeks, Harry and Edward Paulton's comedy, Niobe, was chosen as the good-bye play. It drew well-filled houses week ending June 28. This was the first time the Neills had produced the comedy here. They gave it a clever interpretation. Mr. Neill appeared as Peter. It cannot be said his forte is in the comedy line. It is more in the character and legitimate, and in these lines it should seem, he ought to confine himself. Blythe Chapman was Niobe. That is a succinct way of saying she gave the role all the sweetness, grace and beauty it deserved, and looked particularly fetching in her snowy, body-clinging gowns. Lillian Andrews in the character of Helen Griffin was amusingly disgruntled and fault-finding, and instilled the part with the grimalkinlike cattiness it required. The rest of the cast acquitted itself creditably.

If Fred Belasco and Mark Thall had a census-taker at the Alcazar to keep tab on the numbers of the lounging audiences to see Florence Roberts in Zaza, the belief is general that he would be kept busy. The third week of Miss Roberts in the play was a duplication of the preceding fortnight's success in house-crowding and enthusiastic audiences. 22-29. The play enters upon its fourth week 30, and with the week will terminate its run of a month. July 7 As You Like It will be produced under the direction, as all Alcazar productions are, of Charles Francis Bryant, and its staging and costuming will, it is said, be elaborate.

Henry Miller and Margaret Anglin and their special co., at the Columbia, in Arthur W. Pinero's The Gay Lord Quex, week ending 28, played to full houses at every performance. The comedy was received with approval from all Columbiagoers. It was given a masterful presentation, and will continue a second week, beginning 30, to be followed by The Adventure of Lady Ursula for two weeks.

What a really pleasant time Tivoli-trippers had listening to The Idol's Eye week ending 29. The opera was put on in a revised form that gratified every expectation. The staging and costuming were all one could desire. The cast of characters was particularly apt. Ferris Hartman led off as Abel Conn. Harry Cashman followed as James McGuffy. Arthur Cunningham was Tobasco. Edward Webb was Winner. Annie Myers was Damayanti. Frances Graham appeared in her original role of the Chief Priestess. The chorus was excellent, and, as a whole, the opera went with vim and dash. It is on indefinitely.

The Central was melodramatically strong with The Road to Ruin week ending 30, and had good houses.

The San Francisco Eagles turned out en masse at the California 23. The occasion was the public welcome to James Neill and other members of his co. who have recently joined the order. The event marked the presentation to Mr. Neill of a silver traveling card, and to the ladies of the co. of means of ingress. Charles F. Nagle, president of the local Aerie of Eagles, presented the card and flowers subsequent to the appointed act of Niobe. Mr. Neill acknowledged in an easy, graceful way the courtesies shown himself and the others.

The bills at the Tivoli, Fischer's, and the Orpheum are still talking of animation. A meeting was held June 23, at which Birdie Stargatt, of Fischer's, presided as president of the San Francisco Chorus Girls' Protective Union, No. 1.

And still the new theatres come! That duo of enterprising managers, S. C. Oppenheimer and Alf. Ellingwood, of the California, have secured a lease of the old Metropolitan Hall, in Fifth Street, between Market and Jessie Streets. If nothing prevents they purpose, at an expenditure of about $30,000, to modernize the hall into a down-to-date theatre. The house, when the necessary alterations have been made, will have the largest seating capacity of any theatre in town, save one. It will be christened the Republic and will be the local home of the Stair-Havlin circuit. Messrs. Oppenheimer and Ellingwood expect to be able to open the Republic in September. The opening attraction will probably be James Neill and his co. in Barbara Frietchie.

During the biennial national gathering of Pythians in San Francisco, next August, all the supreme bodies of the order and its affiliated branches will be in session, including the uniform rank, dramatic order, Knights of Khorassan, the Supreme Temple, and the Ruthless Sisters of the World. In other words, the attendance at the exclusive will exceed 60,000. Indubitably, business theatric will boom.

The Italian singers secured by Manager W. H. Leahy, of the Tivoli, on his recent trip to Rome, for the coming season of grand opera at the Tivoli, sailed from Naples June 28 for New York, and are expected in San Francisco about 15. There are fifteen singers in the troupe. The Tivoli grand opera season will begin 28.

George Bloomquest has rejoined James Neill's co.

Frederick Warde, with an excellent co., opened his season at the California 29, in Francesca da Rimini, to S. R. O. Present indications are that Mr. Warde's season will be a signal success. The advance sale has been gratifyingly large.

ORRIN JAMES MITCHELL.

LOUISVILLE.

Pain's fireworks exhibition, The Last Days of Pompeii, proved a successful attraction week commencing June 23. It was quite an elaborate spectacle and deserved the large patronage that it received.

The open-air resorts at Fountain Ferry Park, Hammer's on the Boulevard, and Riverview Park are proving successful. At each of these places music is provided and other reasonable amusements offered.

Ed O. Bailey is spending the Summer quietly with his family here.

Work is rapidly progressing on the building in which the New Masonic Theatre will be situated. It has a desirable location and will be an ornament to the city when finished.

The Louisville Liederkranz Society recently celebrated its fifty-fourth anniversary. It is not generally known that the Louisville Liederkranz is the oldest organization in the National German Sangerbund. The occasion was appropriately observed with a musical programme, speeches and feasting.

Charles G. Bernard, popular with the patrons of the Auditorium and a member of the house force for a number of years, has accepted the offer of a lucrative position in Pittsburg and will be missed from his accustomed place when the season at the Auditorium opens.

The engagement of Pain's fireworks was marred by a distressing accident July 2. James Dull, who was known as the "Human Bomb," fell in making a parachute descent. The balloon in which he made the ascent had not been properly inflated and the fall resulted. The injured aeronaut is now lying at the City Hospital here and physicians say that his chances for recovery are slight.

CHARLES D. CLARKE.

BUFFALO.

This has been a very dull week here theatrically, the only houses remaining open being the Academy and Shea's, both of which received exceptionally good patronage.

The Academy's offering was Woman Against Woman, a rather lurid drama of the "I-have-murder-in-my-heart" type, that was excellently given by the Baldwin-Melville co. The co. has established a strong following in Buffalo by its capable work. A special deal of credit is due E. Percy Meldon for his admirable stage-management. Maude Odell played the "outlining heroine," Beatie Barton, and, as usual, gave a finished performance. Lycia Moore was cast as Rachel Eastwood, the female villain, and was excellent in a thankless and trying role. Blanche Seycellant is a thankless and trying role. Blanche Seycellant played the part of Marian very pleasingly. Anna McGregor as Deborah Barton showed herself to be a character actress of more than ordinary ability. William Forman as John Treadder gave a sterling performance. In heroic roles Mr. Forman seems to be right at home. The part of the comedy in the play fell to the lot of W. J. Dowling as Phil Treadder, and it could hardly have been in better hands. The rest of the cast was satisfactory. The Silver King 7-12.

JOSEPH O'CONNOR.

NEWARK.

At Blaney's Theatre the American Opera co. opened a short season of musical comedy by producing The Girl from Paris 1-5. There was a large audience on the opening night. For a company so hastily formed the performance was a creditable one. Florence Huntley, a comparative newcomer to the stage, was a Julie Bon Bon of attractive personality and considerable ability. The chorus averaged only fair. William Blaisdell gave an acceptable Talleyrand. Management of the part of Monsieur Beaucaire, Sir Hardred was good in his quiet and Frenchy fashion of Augusta Forrester, Edward Chapman made a gift that was possible of the small part of Count Hugo. Tom Collins was an able assistant to the fun maker by capably portraying the character of Rene. Miss Alanson was very acceptable as Ruth. That the audiences were pleased was evidenced by the frequent applause and encores. Said Pasha 7-12. C. L. HELLER.

CORRESPONDENCE

ALABAMA.

MOBILE.—MONDOR PARK THEATRE (M. McDermott, manager): The popularity of the Boston Ideal Opera co. continues to increase, and the co.'s admirable presentations of Martha and Olivette June 22-23 were thoroughly enjoyed by large audiences. Lynn Family, who possesses a good tenor voice, has become very popular, and received generous applause. A. G. Rogers was very comical. Nellie Andrews, Florence Clayton, and James Stevens were very acceptable. Mabel Day, late of the Boston Lyric Opera co., that has been playing in New Orleans, and who is quite a favorite there, has joined the co. and will be seen for the first time in Carmen. Carmen and Said Pasha 30-5.

ARKANSAS.

PINE BLUFF.—BELL PARK THEATRE (Hart and Leitner, managers): The Spencer Dramatic co. again demonstrated their popularity here, finishing the third week of the engagement to big business at each performance; in fact, the S. R. O. was in evidence frequently. The plays presented were Waiting for the Verdict, The Two Orphans, and The Last of the Seminoles. Those deserving mention are Allie and F. R. Spencer, Mitchell Ingraham, Moreton Baker, Edgar Mayo, Frank Dudley, and Katheryne Van Rose.

LITTLE ROCK.—GLENWOOD PARK THEATRE: Brandy Dramatic co. in A False Friend June 22-28 to good business; excellent performances. Vaudeville features were illustrated songs by Bert Gagnon, and a whistling specialty by Lou F. Reed, who scored hit. Sapho 29-5.——ITEM: Robert S. Hamilton, lessee and manager of the Capital Theatre, leaves this week for New York to complete his bookings for next season.

FORT SMITH.—McLOUD PARK (Arthur Wyndham, manager): National Stock co. closed successful engagement June 27. Governor Bob Taylor entertained large audience 28. Krause-Taylor co. 30-12.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, managers): Brandy Dramatic co. in Forgiven June 26 to good house.

CALIFORNIA.

SAN DIEGO.—1818 THEATRE (H. C. Wyatt, lessee): Frederick Warde June 16, 17 in Virginius and The Mountebank: very good house well pleased.——ITEM: At the conclusion of the fifth act of Virginius 16 Frederick Warde was the recipient of a beautiful floral piece presented to him by the members present of the local lodge of Elks. The orchestra played "Auld Lang Syne," that was sung by the Elks and audience standing. Mr. Warde responded with a few words, paying the order a glowing tribute. After the performance he was entertained at the lodge rooms with a banquet.

LOS ANGELES.—THEATRE (H. C. Wyatt, lessee): Students of St. Vincent College presented Pizarro June 24 to packed house; play well acted. Dobinson School of Expression, Senior Pupils' Recital, 1.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, lessee): Ralph Stuart and co. in Ferncliffe 22-28 continued to please large houses; scenery elaborate and production careful in every detail. The Silver King 29-5.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Frederick Warde in King Lear June 22 to large and appreciative audience. Samuel C. Mott's Vaudeville co. 29, 30. Elks' Circus 4.

CONNECTICUT.

BRIDGEPORT.—ITEMS: Smith's new Colonial Theatre has now reached a point in construction where an idea of its adequateness can be obtained. At present indications point to this theatre being the only local one to present dramatic attractions for 1902-3, and its seating capacity of two thousand two hundred is likely to be often taxed. A photograph of the new drop curtain design, recently exhibited, shows a semiallegorical group in a half circled frame. The house will open late in August.—Robert M. Sperry, an amateur actor of this city, and author of several well received plays, was married June 25 to Hattie M. Steinbach, who (romantically enough) has played feminine leads to his stellar parts. They will reside in a handsome cottage on Lenox Avenue, next door to Manager Smith's home.—Manager J. W. Wess, of the Avon Park Amusement Co., reports the excellent reception of his vaudeville bills by local "parkites."—A complimentary day was recently tendered local newsboys and Manager John A. Judge, former press agent of Smith's Theatre.—Pleasure Beach opened 22, and vaudeville bills will be given twice daily. A new miniature railroad extends over the island.—Downing's Pavilion Theatre is the title given to a "tent vaudeville" scheme on Cannon Street (on the site once "optioned" for a vaudeville theatre, oddly enough), and a good bill is offered there. Downing recently was responsible for the starring venture of John L. Sullivan in a condensed version of U. T. C., called Simon Legree. It is rumored the Downing management expects to have a theatre on the ground before snow flies.—The Poli management has obtained control of the Park City Theatre and commenced renovation. The new drop curtain contains a pretty chalfonte in a dainty auto—marred by the advertisement of a local store. No date has been announced for the opening.—Bridgeporters were very sorry to lose Manager G. R. Bunnell, and still sorrier to learn he had been outbid for the New Haven Hyperion; but "G. R." is a phoenix, and may be expected at any time to reappear in the local theatrical whirl. He is too good to be long lost.—Ex-Manager Walter L. Rowland, of the Park City Theatre, is occupying his cottage at Savin Rock.—The Bunnell Summer house at Southport Heights was opened last week for the season.

W. P. HOPKINS.

GEORGIA.

MACON.—CRUMP'S PARK PAVILION (E. E. Winters, manager): Crump's Park Stock co. June 23-29; business good; enthusiastic audiences. Plays: A Cheerful Liar and New York After Dark.

ILLINOIS.

CAIRO.—OPERA HOUSE (Bennett and Williamson, lessees): Cairo's Own Stock co. June 22-28 in Sweet Lavender and Turned Up to packed houses; business increasing with every performance. Hits were made by Carol Arden, Lettie Allen, Dell Mae Wilson, Nell H. Grant, Morris McHugh, Frank Sylvester, Robert H. Harris, L. D. Ellsworth, and Robert Hyman. The Stock co. has captivated Cairo, and the members are all greeted by a storm of applause upon their entrance. On account of the death of Mr. Williamson's father, the house was dark dark for two performances. Mrs. Robert H. Harris is visiting Mr. Harris here for several weeks.

CHAMPAIGN.—WEST END CASINO (Kuehl Amusement Co., managers): Empire Stock co. opened for three weeks June 23 and in Saturn's Nobleman, A Southern Romance, A Married Bachelor, and Golden Giant Mine drew large and appreciative audiences 22-28; co. strong; specialties by Knox Wilson and Lolla Drew, Aller Hamilton, and Jacque Caldwell made hits.

DECATUR.—ITEM: Orlando Powers, owner of Powers' Grand Opera House, died 1, aged ninety years. He will be remembered by the profession, as he rarely missed attending a performance and always occupied his private box. He made it possible for Decatur to have a finer playhouse than would otherwise have been built.

IOWA.

IOWA FALLS.—ITEMS: The Mirror correspondent is in receipt of a large photo of Otis Skinner, which has been framed and will be hung in the entrance to the Metropolitan, as a reminder to the patronage of Mr. Skinner's fine production of Prince Otto.—Fort Dodge is the latest Iowa town to fall in line with an Elks' Carnival. It will be held July 28 to Aug. 2, and the leading features will be Jabour's circus, menagerie and carnival attractions.—At Milwaukee, June 30, a divorce was granted Dr. Robert Curtiss Brown from Mrs. Brown, known to the profession as Jane Peyton.—A feature of Ringling Brothers' exhibition at Minneapolis 30 was the attendance in a body of the Elks of that city. This compliment was in return for a favor shown by the Ringlings in changing their date so as not to conflict with the Elks' Carnival held there June 11.—Fred Wing, an artist on the Minneapolis "Journal," has been drawing some very clever caricatures of well-known members of the profession the past season.—The State of Iowa has just come into possession of a monkey that formerly belonged to the Gentry Shows. The animal died in Des Moines and it was secured as a specimen of a scarce species for the stuffed animal collection in the Iowa Historical Department.—Manager A. B. Beall closed a contract June 28 with Manager Jabour for his attractions for the big Elks' Carnival to be held at Sioux City the last week in September.—"Annie Russell" is the name of a fifty-seven yacht that now rides on the Mississippi between St. Louis and the upper river.—A realistic feature of the Elks' Carnival to be held at Rockford, Ill., July 28 to 31 will be a genuine battle and wild and woolly hold-up in which a band of real Indians from the Pine Ridge Agency and a detachment of United States soldiers from Fort Sheridan will participate, under the directing of "Doc" Middleton, a well-known frontier character. Fred Langdon, the Iowa artist who does (footlight) pictures for the "Mail," is camping with a friend, well down down the Mississippi River this Summer, stopping each night and musical entertainment en route.—William Conway, one of the owners of the Jabour-Conway Carnival, drank a glass of Platt's chlorides, mistaking it for a patent medicine, 23, and was rushed into Presbyterian Hospital, Chicago, by the stomach-pump route. Operation, which found the lung-like sac with a candle, etc., had another severe fall of Des Moines 27, sustaining severe injuries, including a broken jaw and shoulder.—The last Wisconsin Elks' Convention was held at Oshkosh 26, 27. There was a big attendance from all parts of the State.—Sept. 29 to Oct. 4 has been selected for Cedar Rapids' fifth annual Carnival and Street Fair.—An attempt to wreck the Rioting Chicago train and rob the passengers and cash box was made in Northern Minnesota 28. The track over which the train would soon pass was blown up by dynamite, but was discovered in time for a backwoodsman to flag the first section of the circus train.—Manager George R. Gilman, of the Wheeler at Moline, was a caller 27.—Manager Mowrey, of the Midland at Fort Dodge, is mentioned as the next Director of the United States Mints, to succeed George E. Roberts, who resigns to enter newspaper work in Iowa.—An interesting Western report is to the effect that Ringling Brothers are figuring on abandoning their Winter quarters at Baraboo, Wis., for a warmer climate and a river town. Metropolis, Ill., is regarded as a possible location.—Edward Bittinger, manager and owner of the opera house at Ft. Madison, Ia., was run down by a train 27 and was thrown several feet in the air, resulting in severe but not serious injuries.—The new opera house at Allison is about completed, and will be opened this Fall. It is the result of the efforts of the ladies of that place to provide a suitable place for public entertainments.—Boone Elks are making arrangements for a big carnival in August.—The Hardin County Fair, to be held at Eldora Aug. 26-29, is booking high class vaudeville attractions.

F. E. FOSTER.

SIOUX CITY.—RIVERSIDE PARK PAVILION (R. L. Kirk, manager): The Howard-Dorset co. opened its second Summer stock engagement at this place June 6 to an immense audience. Co. presents two plays weekly with vaudeville between acts. Co. left an excellent reputation last Summer, and has proved to be still more popular this year. Prospects indicate a prosperous Summer season. Notwithstanding the almost continuous inclement weather, the attendance has been large. George B. Howard and Flora Dorset, who head the co., were entertained by several friends and admirers at a luncheon June 24.

CHEROKEE.—GRAND OPERA HOUSE (M. R. Robertson, manager): The Pirates of Penzance (local) was repeated June 27 to good audience. One of best musical entertainments ever given by local talent. Season closed 27 and theatre will be overhauled before opening in September.——ITEM: Cherokee will celebrate July Fourth in old-time style. A number of special features have been secured by the local business men for the occasion.

DUBUQUE.—STOUT AUDITORIUM (Y. M. C. A., proprietors): State Music Association Concerts June 24-26; good entertainment; large and delighted audiences.——NUTWOOD PARK (Union Electric Co., owners and managers): McClave and Law's moving pictures of the Passion Play 23-28 to light attendance on account of rain.

KEOKUK.—CASINO (Keokuk Electric Railway and Power Co., proprietors): Boston Ideal Opera co. closed nine nights' engagement June 28, during which it presented Said Pasha, The Chimes of Normandy, Fra Diavolo, and The Mikado. Co. scored an artistic success, but inclement weather interfered with business.

KANSAS.

TOPEKA.—ITEM: The theatrical situation here was suddenly given a new aspect the past week by the announcement that Managers Crawford and Brigham and Kane, the lessees of the Grand, had very amicably come to an amicable agreement, by which all parties are said to be satisfied, and which heads off the impending war, that would have undoubtedly been unprofitable for all local parties concerned, and would have caused many visiting attractions to seriously suffer. It was announced that the Brigham circuit will join with the Crawford circuit, which thus gives us hopes that the attractions for the coming season will be so played that we can get an occasional night off to rest up in. I feel like shaking hands with all parties, as well as with myself, now that the dove of peace and the halo of harmony will henceforth hover hereabouts.

THOMAS R. HYATT.

LEAVENWORTH.—ITEM: An agreement is announced whereby part of the Brigham circuit, the Leavenworth and Topeka theatres, will be booked in harmony. It appears that Mr. Crawford's combination for booking attractions was too strong to be broken, and this Mr. Brigham found when he visited New York recently. It is also known that the Brigham circuit was too strong for shrewd managers to overlook. Many of the most important managers refused to play Topeka or Leavenworth, stating that both Mr. Crawford and Mr. Brigham were their friends. The managers contended that both Topeka and Leavenworth were too small to have the best attractions booked in opposition. When Mr. Brigham leased the Leavenworth Theatre from its owner, Dr. Hinds, he started for New York to book attractions. He had not been there many hours when he saw that Mr. Crawford was in the field, by an announcement in The Dramatic Mirror, that he would build a new house in Leavenworth. This Mr. Brigham says would be a pecuniary loss for everybody concerned. It is announced now that Mr. Brigham has withdrawn from Leavenworth, and Dr. Hinds has leased the house to the Crawford circuit. Both Mr. Crawford and Mr. Brigham have issued a card to the public, in which they state that all concerned it was best to book in harmony, and in this way the theatregoers will receive a better class of attractions.

WICHITA.—CRAWFORD THEATRE (R. L. Martling, manager): Wilbur-Kirwin Opera co. June 22-28 to fair business. Operas: The Grand Duchess, La Mascotte, The Bohemian Girl, The Two Vagabonds, and The Chimes of Normandy. Rusie Kirwin rejoined co. 23 after a period of illness in Kansas City. She proved a valuable addition to the performances. Forest Huff, James F. Abbott, Elaine Forest, and Mabel Wilbur well received. This is the last engagement of the co., and most of the members will rest here two weeks, when a reorganization will take place. The musical director, Eugene Rauthenberg, left 29 for Milwaukee, where an engagement awaits him. The Crawford will be dark for the rest of the Summer, and Manager Martling expects to devote himself largely to lowering the local golf record.——ITEM: H. G. Tober, manager of the Tober Theatre, is in New York booking attractions for the coming season.

EMPORIA.—ITEM: The interior of the Whitley Opera House has been newly frescoed and painted. A new set of scenery has also been painted, and the house is in better condition than ever before.

INDEPENDENCE.—GAS PARK THEATRE (Dale Hebrank, manager): The Harvest June 25; S. R. O.; excellent performance. Everybody's Friend 27; large and pleased audience. Damon and Pythias 2.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James E. English, manager): English Stock co. presented Michael Strogoff June 17-19 to large and interested audiences. True S. James in title-role presented a strong character admirably. Franklyn Gale as Rezgare pleased. William Grigg and Lee Florence as the English and American correspondents acted comedy roles well. Play well staged. Kentucky, dark 21-25 on account of Pain's Last Days of Pompeii, reopened 26 in strongest bill yet presented by co., The Bells, with True S. James in the difficult role of Matthias, that he acted artistically; costuming and stage settings appropriate. Miss Gale and Mr. Harmon merit mention. A comedy skit was given as a curtain-raiser, with Miss Ford and Messrs. Grigg and Harmon participating. Honest Hearts and Willing Hands June 21-5 for the benefit of Central Labor Union; local talent will assist. Camille 2-5.——LA BELLE PARK THEATRE (George W. Schaefer, manager): In the Social Swim was presented June 30-5 to good audiences. Charles W. Middleton and Leonora Mandeville, in leads, pleasing; specialties fine. Montrose Howard in late song hits proves more popular as season advances and does much toward drawing crowds. Pain's Last Days of Pompeii 21-26 was a failure financially; the patronage was small, on an average, owing to inclement weather; entertainment very attractive on the three evenings the weather permitted a complete performance.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Blue Jeans June 30-5 to S. R. O. Rip Van Winkle 7-12.——CAPE THEATRE (La Motte and O'Brien, managers): Mr. Smooth 30-5 was one of the best attractions of season.——PEAK'S ISLAND, GEM THEATRE: Sowing the Wind 30-5 to packed houses; Walter Edwards' Brahazon was very artistic. Captain Lettaridair 7-12.

BANGOR.—CITY HALL, OLDTOWN (Otis Woodman, manager): Prell-Griffin Stock co. closed week June 28 and pleased large audiences with A Friendly Enemy, A Girl from the North, Once Upon a Time, Monte Cristo, A Hidden Crime, and Alone in the World; Thurston Prell, Joseph B. Rae, Arthur Kelley, Jude Mitchell Vinton, and Blanche Barrett deserve special mention. O'Ryan's Store Wall 26.

HOULTON.—HEYWOOD OPERA HOUSE (W. T. French, manager): Lacey J. French's Peck's Bad Boy June 28 to record breaking business; co. and specialties good. Harcourt Comedy co. (return) 14-18.

MASSACHUSETTS.

FITCHBURG.—WHALOM PARK: Whalom Opera co. in Maritana June 29-28; Clayton Ferguson, as Don Caesar De Bazan, had a part just suited to him and made big hit. The weather thus far has been too cool for outdoor amusements, and the attendance has suffered in consequence. The Black Hussar 30-5; pleasing performance. The Little Duke 7-12.

NORTH ADAMS.—Thomas Boyd, violinist of the Richmond Orchestra, has organized a new orchestra for theatrical work.

MICHIGAN.

BENTON HARBOR.—BELL OPERA HOUSE (George A. Mills, manager): This theatre has not been leased by Hoskins and De Shano, as previously announced. Mr. Mills will remain as manager of the house, and has booked some excellent attractions for the coming season. The theatre is being thoroughly remodeled and redecorated. The interior effect will be white and new draperies and brass trimmings will be introduced. A pipe organ will be one of the new features of the house.——ITEMS: Harry B. Emery, of this place, will take out a production of The Burglar and the Waif next season, opening here.—A Summer theatre at Silver Beach, near this place, will open June 29. The owners are Drake and Wallace, and the manager is August Montallen.

MANISTEE.—ORCHARD BEACH CASINO (Will S. Kuehl, manager): Witt Brothers' Vaudeville co. opened for week June 22-28, but will remain another week. Co. and business good. Mr. and Mrs. Lee Bates, supported by Reginald Parry, and the following local talent: Jonetta Landon, Della W. Magoon, Ina Pierce, Benjamin F. Searight, Roman Archilewski, Charles Hingtgen, Rolland Leader, Charles Austin, Ray Henderson, Lamotta Cardoza, and Edith Gould, played the Stoops to Conquer and Hazel Kirke 26, 27 in St. Joseph's Hall; good performances to S. R. O.

ALPENA.—MALTZ OPERA HOUSE (Staats and Denison, managers): The Chimes of Normandy (local) June 23 and 25 auspices of St. Anne's Church, directed by George F. Knowles and Bessie Bawens Campbell. Performance pleased packed houses. Elks' Minstrels (local) 27, 28, direction of D. C. Lewis and H. A. Shephard, with Mrs. D. C. Lewis as pianist. Two professionals, Frank McCoy, comedian and dancer, and Fred Farnham, monologuist and singer, added greatly to the performance. Crowded houses pleased.

TRAVERSE CITY.—STERNBERG'S GRAND OPERA HOUSE (Julius Sternberg, manager): Rural Theatre co. June 29-30 in Mile Saxe, The Troubles of Mr. Trimble, A Backyard's Ward, A Devil of a Fellow, His First Love, Rastus, and A Poke Love; pleasing performance; good business. Same co. 1-5.——CITY OPERA HOUSE (William Munsell, manager): U. T. C. 4.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Beach, manager): Stair Theatre co. June 26-27 in Was She to Blame and La Bastille drew fair houses. A Breezy Time 28 to good business. William Owen 3-5.

KALAMAZOO.—ACADEMY OF MUSIC (H. A. Bush, manager): Post Theatre Stock co. June 29, 1 in A Night Off and Nancy and co. to very good house; good co.; Deronda Mayo and Jane Oaker were favorites.

CALUMET.—THEATRE (John D. Cuddihy, manager): The Witch of the Woods (local) June 27, 28, under direction of Harriet Purdy-Smith, assisted by Mrs. Flora Whitney; performance a great success; two hundred people took part.

MARQUETTE.—OPERA HOUSE (A. F. Kempke, manager): Richard Mansfield in Beaucaire June 28 pleased large audience. The Missouri Girl 3. A Breezy Time 10. The Burglar and the Waif Aug. 6. The Convict's Daughter 20.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Hardwood, manager): A Breezy Time June 26; house and performance fair. William Owen in Romeo and Juliet and Othello 26, 27; large audiences; performances excellent.

BATTLE CREEK.—POST THEATRE (H. S. Smith, manager): Post Theatre Stock co. in Nancy and co. June 23, 26 to good and pleased house; Deronda Mayo, as Angelina Hamack, very pleasing.

JACKSON.—ATHENAEUM (H. J. Porter, manager): Post Theatre Stock co. June 27, 29 in A Night Off and Nancy and co. pleased moderate audiences; return 5.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Post Theatre Stock co. in Nancy and co. to fair business 2.

OWOSSO.—ITEM: Charles Southworth, late of the Tech Stock co., Buffalo, is visiting his parents, Mr. and Mrs. H. R. Southworth, here.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): Richard Mansfield in Beaucaire June 28 to large and appreciative audience.

MINNESOTA.

CROOKSTON.—OPERA HOUSE (C. P. Walker, manager): Kathryn Kidder in The Country Girl June 28; fair house; excellent performance. Two Little Waifs 30.

DULUTH.—LYCEUM THEATRE (C. A. Marshall, manager): Kathryn Kidder in The Country Girl June 30 to full house. Two Little Waifs 3. Myrtle and Harder co. 4-12.

MISSISSIPPI.

TUPELO.—OPERA HOUSE (H. E. Blakeslee, manager): Gates, DeArnold and Strong in Music, Laughter and Song June 30; attendance fair; performance excellent.

MISSOURI.

LOUISIANA.—BURNETT OPERA HOUSE (J. E. O'Neil, manager): Complimentary benefit to Mr. and Mrs. J. E. O'Neil (local) June 27; Mary Marie Curtis and George C. Curtis, of St. Louis, Mo., rendered several solos that were much appreciated.——ITEM: Extensive improvements are being made to the Park Opera House.

JOPLIN.—Barlow and Wilson's Minstrels June 27, 28, under canvas, to capacity; fair performances.——ITEM: Under the new management the Club Theatre is being enlarged and transformed into practically a new playhouse. Joplin theatregoers are looking forward to a season of excellent attractions.

MONTANA.

HELENA.—THEATRE (F. W. Aertz, manager): Kathryn Kidder in The Country Girl June 24; good house and co. Season closed. The entire house, including the stage, will be remodeled for next season.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Elks' Minstrels June 27 (benefit charity fund) to crowded house; excellent performance; delighted audience.

NEW HAMPSHIRE.

DOVER.—CENTRAL PARK (F. E. Pollard, manager): Germain's Minstrels June 23-28 to fair business; performances good. Monte, equilibrist, and Tom Dailey deserve mention. International Vaudeville co. 1-5.——ITEMS: The Elks entertained Germain's Minstrels 26.—Dover Elks defeated Rochester Elks 10 to 7 in a baseball game for the benefit of the Orphans' Home 28. About $100 was realized from the game.

NEW YORK.

SCHENECTADY.—CENTRE STREET OPERA HOUSE (A. J. Quackenbush, owner): National Food Show Co., of Baltimore, gave an interesting exhibition to good patronage June 23-28. Ben J. Lander, the well-known manager, was in charge. There were thirty-six exhibitors, representing some of the largest food manufacturers in the country. The Loveland Family furnished excellent music.——ITEM: Miss Solomon, daughter of Lillian Russell, is visiting her aunt, Mrs. H. L. Colburn, here.

GEORGE C. MOON.

ALBANY.—EMPIRE THEATRE (A. J. Veyer, manager): Kingdon Courtenay co. in The School for Scandal to big business June 23-28; Walter Walker and Frank Howson, Jr., recently joined the co. Sheridan's comedy was delightfully presented. Miss and Women, 30-2 was considered by many the best production of the season. Sweet Lavender 3-5. The Charity Ball 7-9.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Herbert Stock co. presented Josephine 30, and will close the season 5; Manager Herbert has an excellent co., and has arranged with Manager Jacobs for an extended season next Summer.——PROCTOR'S (F. F. Proctor, manager; Howard Graham, resident manager): The Banker's Daughter opened week of 30 to fair business; a novelty was the pink tea and reception tendered the audience after the matinee 2; a large number of ladies and children went upon the stage. The Deacon's Daughter 7.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, manager): The Corse Davis Stock co. appeared to capacity audiences in

The Girl I Left Behind Me June 30-5; Amelia Gardner, as Kate Kennion, made a decided hit, and was tendered a hearty reception by her hosts of friends: the rest of the co. is also to be commended. Paddy Nead Wilson 7-12.——COOK OPERA HOUSE (J. H. Moore, manager; W. R. McCallum, resident manager): The Two Orphans, as presented by the stock co. 30-5, was a meritorious production, and delighted large houses at every performance: Esther Lyons received an ovation upon her appearance, and was at her best as Henriette: Fay Courtney, as Louise, pleasantly surprised her most ardent admirers. The Banker's Daughter 7-12.

ELMIRA.—SORICK'S GLEN PARK THEATRE (Henry F. Dirks, manager): The Sorick's Glen Opera co. increased the good impression it had previously made with The Bohemian Girl June 30-5: the opera was sung with a dash and an attention to detail that greatly pleased capacity houses: Zita Stetson again scored as Arline and Edward Lehay as Devilshoof. Herbert Ballinger as Florestein, Rudolph L. Koch as Thaddeus, Catherine Ingaroff as the Queen, and Odette Bordeaux as Buda also made hits. Pinafore 7-12. Louis A. Lesure has been appointed musical director and Krug's Orchestra has negotiated that of Ralph Maleare.——ITEM: Quinlan and Wall's Minstrels will commence rehearsals at the Lyceum Theatre 17.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, managers): The Summer season was ushered in June 30 by the Dilger-Cornell co. to an audience that filled every seat in the theatre. Plays first half of week: Wealth and Poverty. A Great Wrong Righted, The Bondman, and A Romance of the Desert; plays well staged: co. competent: specialties above the average.——ITEM: Dickie Deiaro, last season with Pudd'nhead Wilson, has returned to her Summer home on the west bank of Saratoga Lake, where with friends she will rest until the commencement of the coming season.

SYRACUSE.—GRAND OPERA HOUSE (Shubert Brothers, lessees; C. H. Plummer, representative): Stock co. presented My Lady Nell in a satisfactory manner to large houses June 30-5. Miss Trumbull in the title-role, Irving Brooks and Edwin Mordant were the favorites. The Little Minister 9-12.——VALLEY THEATRE (E. S. Daniels, manager): The opera co. gave Cavalleria Rusticana and Trial by Jury to good audiences 30-5.

POUGHKEEPSIE.—The Dudesain Amateur Circus, for the benefit of the Poughkeepsie Tennis Club, co., for the benefit of the Poughkeepsie Tennis Club, drew fairly June 30-5: among the professional acts were the Lovendos, Flossie and Dollie, and trained ponies and dogs: local amateurs contributed the burlesque features.

JAMESTOWN.—ITEMS: Ben Hoss, press agent of John H. Sparks's Circus, is visiting his parents here.——Manager Delmer and Louis Hohenstein returned June 28 from Easton, Pa., where they made arrangements for an Elks' Carnival with the Stock-Ferrell co., to be held in August at the Celoron.

TROY.—ITEM: H. Rob took control of Ruff's Opera House, and will hereafter manage both theatres here. Rob will open the coming season about the middle of August.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees; H. J. Blumberg, manager): Railroad Jack June 28; fair house.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Two Little Waifs attracted fair houses June 30: satisfactory performances. Keith-ves 7-12.——OPERA HOUSE (J. H. Moore, manager; W. R. McCallum, resident manager): The Two Orphans, as presented by the stock co. 30-5, was a meritorious production, and delighted large houses at every performance: Esther Lyons received an ovation upon her appearance, and was at her best as Henriette: Fay Courtney, as Louise, pleasantly surprised her most ardent admirers. The Banker's Daughter 7-12.

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OHIO.

DAYTON.—CASINO, FAIRVIEW PARK: Clinton Stock co. commenced fourth week of engagement in Rosedale's Rose June 30: attendance has been good considering the inclement weather that has almost continually prevailed. American Born is a brilliant production and to the credit of Mr. Clinton's capable co. Week 7: The cast: Ezekiel Clifton, Ely Will Clinton: Richard Clifton, Merle Stickler: David Lawrence, Harry Smith: Frederick Arnold, Herbert May: Captain Hiram Hyde, Harold Hamer: Dan Jones, Mr. Merrifield: Governor of Ky. Johnson, Edwin Thorner: Bill Sykes and Sam, the Jailer, John Sharpe: Rosabelle, Al. Johnson: Rhoda Gurney Allen: Barbara, Jodi Rooker: Polly Jones, Irene Tanner: Mary Arnold, Ethel Hamer: Sarah Hawkins, Edith Rose. The play is in four acts. The first act takes place in David Lawrence's office, New York: act two shows a natural fortification of the mouth of a river valley in Kentucky: act three, St. Hilaire, Tobacco and the Sunset of St. Augustine: act four is the old Shrewsbury of St. Hilaire. In the last act a detachment of local militia under command of Colonel Turner rescues the Americans from the insurgents. The play was well staged.

J. W. WEIDNER.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dills, manager): Bostock Comic Opera co. in La Mascotte June 30-5: co. made hit with fair audiences. Ethel Robb, Fanny Myers, W. F. Stevenson, Robert Hilt, Eddie Smith, and Robert Bentley in principal roles were very acceptable and chorus good.——SPRING GROVE PARK CASINO (Felix Hoel, lessee): Proctor stock co. opened third week in The Octoroon 30 to light business: good performances. The hero of The Black Terrible 2-5.——ITEM: Earl Taylor, of this city, joined the Bostock co. here, and Thomas Powell has returned from his engagements at several Summer parks.

MANSFIELD.—MEMORIAL OPERA HOUSE (Reuwer and Middley, managers): Bostock Opera co. closed week June 28-28 to fair business, presenting La Mascotte, Bohemian Girl, Fra Diavolo, and a synopsis of three operas 26: co. strictly satisfactory.

VAN WERT.—Phillips' U. T. C., under canvas, June 30 to good business: excellent performance.

PENNSYLVANIA.

POTTSVILLE.—TUMBLING RUN SUMMER THEATRE (Charles Heermans, manager): Tumbling Run Opera co. closed engagement June 28 with Sold Polly: co. first-class, but cool weather caused light business. GEORGE R. STICHTER.

LANCASTER.—CONESTOGA PARK THEATRE (A. M. Reist, manager): Columbia Opera co. gave a very pleasing presentation of The Grand Duchess to very fair houses June 1-5. A heavy rainstorm prevented Monday night's performance. Ethel Vincent was success as the Grand Duchess, and Pauline Johnson, Charles F. Holmes, Robert Hunter, E. L. Graves, Leo Kendall, Lee Allen, D. E. Gansdale, Gus Carter, and Ruth Lattimore deserve praise. Good specialties were given between the acts by Leo Kendall and a quartette composed of Misses Kleinhenz and Carter, and Messrs. Gansdale and Bennett. The Pretty Peacock 7-12.——ITEM: Colonel W. F. Cody (Buffalo Bill) presented James R. Reeder, a local horseshoer, with a handsome gold watch for services rendered to his celebrated horse, "Duke," that died here recently.

ALTOONA.—PARK THEATRE: Lakemont Stock co. is living good crowds and giving fair performances.——ITEM: Guy E. Butler, treasurer of the Eleventh Ward Cross Roads, has purchased the Hill poster and advertising plant of Morris Clemens, and in the future will give his entire time to that business.

DU BOIS.—SUMMER THEATRE (John M. Hamilton, manager): The stock co. closed the week of June 28 to New Cake to good attendance; satisfactory performances. J. P. Hamilton and F. O'Hara, local celebrities, took part and were well received. The week of 30 opened with Under the American Flag.

HARRISBURG.—PAXTANG PARK (Harrisburg Traction Co., managers): Appell's Paxtang Park Stock co. to good business June 23-28 in The Charity Ball and Jim the Penman. Richard Stroupe and Chamberland '61 20-5. Co. has won the approval of the audiences. The plays are well costumed and staged.

WILLIAMSPORT.—VALLAMONT PARK (H. Appell, manager): Vallamont Stock co. in The Lost Duchess and The Prince of Idaho June 23-28. The Romance of an Actress 30-2 to good and enthusiastic audiences: excellent specialties. Cumberland '61 5-9.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (J. A. Hiles, manager): North Brothers' co. June 28-29 in Miss Little Fixings, My Pard, The Colonel, and Miss Hobbs. Dora, and Red Lyons: excellent performances: good business. Beach and Bowers' Minstrels 7.

HURON.—GRAND OPERA HOUSE (W. L. Miner, manager): North Brothers' Comedians 7-12.

TENNESSEE.

JACKSON.—HIGHLAND PARK OPERA HOUSE (Freeman and Pickens, managers): The Knights of Tennessee co. have shown their work here and has increased by popularity at every performance in each play as A Hot Cross Horse, Queen's Evidence, and In Missouri. Specialties excellent: attendance good. Co. remains indefinitely.

TEXAS.

FORT WORTH.—WHEAT ROOF-GARDEN (J. Z. Wheat, proprietor): Columbia Comic Opera co. made their first appearance here June 22-28, presenting Said Pasha, La Mascotte, Girofle-Girofla, and The Chimes of Normandy to fair audiences. Olivette and Fra Diavolo were billed evenings of June 27, 28, but rain prevented performances. Co. is very good. Carlotta Gilman, Ed McCormick, and Jack Leslie deserve special mention.

DENISON.—WOOD LAKE CASINO (M. L. Epstein, manager): Chick's Orpheum Stock co. June 23-29 in farce-comedy and vaudeville to remarkably good business. Plays and vaudeville fair. The Mikado (auspices Sherman Elks) 3-5. Krause-Taylor co. Gem weeks, commencing 14, to be followed by the Fentaine co.

SAN ANTONIO.—EMPIRE OPERA HOUSE (James T. Brady, manager): Marie Prentiss Theatre co. opened Summer engagement June 23.——SAN PEDRO SPRINGS (Mrs. Joe Cosby, custodian): Band concert 29; well attended.

HOUSTON.—AUDITORIUM (Gabe Schwarz, manager): The Glymnia Opera co. closed their engagement June 28, presenting Said Pasha and The Mikado: business fair. Payton Sisters Comedy co. opens 30 for two weeks.

VERMONT.

BELLOWS FALLS.—BARBER'S PARK (C. E. Dresselhuis, manager): Business at the Park Theatre is not as good as it should be owing to the weather. The stock co. is playing good plays in an able manner. Vaudeville 7-12.

BURLINGTON.—HOWARD OPERA HOUSE (Geo. W. K. Walker, manager): Innocent Beauties Burlesquers 1.

VIRGINIA.

NORFOLK.—OCEAN VIEW CASINO (Gabe Wells, manager): Max Hoffman's Musical Merrymakers June 30-5: houses packed: performances excellent. James Glenroy and vaudeville 7-12.

PETERSBURG.—TYNDALE PARK CASINO (Gabe Wells, manager): Wells Dramatic Stock co. in The Prince of Llars June 30-2 to large and pleased audiences.

WINCHESTER.—AUDITORIUM (Fred H. Hahle, manager): Manhattan Vaudeville co. 4-6.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Jones Shirley co. June 29-28 in The Baltan's Daughter and The Fair Virginian: large business: good co.

WEST VIRGINIA.

GRAFTON.—HENKMANN OPERA HOUSE (Charles Heinkmann, manager): Bostock Theatre co., June 28 in A Virginia Girl to S. R. O.: good performances. James Hardie, Clyde Hunter, and Anna McGill deserve mention.——ITEM: William Trickett, late house-manager of the Van Dyke and Eaton co., and wife, are conducting here. Mount Clare, Shinnston, Fairmont, and Bridgeport Opera Houses will reopen and remodel Opera Houses during the Summer. Some excellent attractions are booked for next season.

WISCONSIN.

APPLETON.—THEATER (Jack Hoefler, manager): Priest Theatre Stock co. in A Secret Marriage to big business June 29: the co. displays Comedy co. opened 30 to S. R. O.: co. good. Jack Hoefler co. 14 for four weeks.

RHINELANDER.—GRAND OPERA HOUSE (John Lind, manager): The Missouri Girl June 27 to packed house: good attraction. Gilmore's Minstrels 29 to good house: co. first-class: La Rue, clerk wire artist, enthusiastically received.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Myrtle and Harder co. June 23-28 to good business. Aunt Jerusha 28, Kathryn Kidder 1. Myrtle and Harder co. 2, 3. Two Little Waifs 4, 5. El Plunkett 6, A Runaway Time 7.

SHEBOYGAN.—LAKE VIEW BEACH THEATRE (Levy Silbern, manager): Summer Stock co. in His Own Wife June 23 and Only a Tramp 1 to large audiences.——TURNER HALL (John Goss, manager): Priest Theatre co. of Milwaukee 2.

MERRILL.—GERARD OPERA HOUSE (Will Kurz, manager): Irving French co. June 23-28 in A Runaway Wife. An Irishman's Troubles, and O'Mara's Courtship: co. and house very good.

WHITEWATER.—GRAND OPERA HOUSE (C. W. Hazard, manager): Gilmore's Minstrels June 26: co. good: fair business.

ASHLAND.—GRAND OPERA HOUSE (W. T. Sprague, manager): Irving French co. June 30-2. Gilmore's Minstrels 4.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Rent, manager): The Chicago Tramp 4.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): Daniel E. Bryan co. in The Three Musketeers, The Centurion, and The Fatal Wedding June 23-28: co. opened second and last week of engagement 30 in Jim the Penman: big business: excellent performances. Mary Mannering co. 14-16.——ITEM: The following is the roster of the Mary Mannering co.: Mary Mannering, Mortimer Snow, Adelaide Warren, F. A. Mannering, Caroline Lee, Guy Coombs, Lillian Lyons, Harold Chesebro, W. E. Dollay, and Little Beatrice.

WINNIPEG, MAN.—THEATRE (C. P. Walker, manager): Local June 23, 28. Two Little Waifs 27, 28: large audiences: performances only fair. Richards and Pringle's Minstrels 1 to capacity. Small-Rose Stock co. 2—indefinite.——AUDITORIUM (F. H. Redpath, manager): Criterion Comedy co. 23-28 in Arabian Nights and Redpath's Trustee. The audiences are growing larger. Special mention is due Harry Victor Shelley, Lillian Boyer, Mr. Appleton, Mr. Bowman, and Mr. Fitzpatrick.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Sheridan, manager): W. S. Hardine co. in A Midnight Bell June 28, 1 to S. R. O.: Messrs. Otis, Bowman, and Harrison, and Miss O'Brien carried off the honors. Co. close season at Yarmouth 5. Daniel E. Ryan co. 7.

WOODSTOCK, ONT.—FAIRMOUNT PARK PAVILION (Charles W. Burrill, manager): Burrill Stock co. in Beyond the Rockies June 23-28, and My Partner 30-2: good business: performances satisfactory. Ten Nights in a Barroom 2-5.

OTTAWA, ONT.—RUSSELL THEATRE (A. J. Small, lessee; F. Gorman, manager): Richard Mansfield in Beaucaire 2 to fair house.

ARENA.

TOPEKA, KAN.—The Gentry Brothers' Dog and Pony Show opened their tremendous tents June 27, and every man, woman and child in Topeka took at least an hour's holiday to view their gorgeous spectacle procession in gala garments, gotten up for the purpose, probably the most magnificent parade ever witnessed in Topeka. As usual, the tents were packed to suffocation. In spite of the weather, that was dismal enough to make "statuettes" in despair, but it would take any of Noah's floods to keep the little ones from taking their parents to see a Gentry Show. The wonderful pony drills, the dog which Queens double back somersaults, the pony hounds which leap inordinate lengths unbelievable, the pony little pet which has been taught to do a high dive that is, in deed, appalling; the band of baby elephants that walk ballets, dance, play instruments and do all sorts of surprising stunts; the troupe of Royal Japs, the monkey fire brigade, and the canine court-martial, with the dentist and a hanging department, were only some of the many things presented. THOMAS B. HYATT.

OTTUMWA, IA.—Wallace Circus June 28: splendid business and performances. At the greatest performance one of the handsomest ladies in the house arose and had his right leg badly bruised by the horse's front feet striking him.

NEW CASTLE, PA.—Sig's Dog and Pony Show June 27: fair show: good business. Buffalo Bill's Wild West 4.

FALL RIVER, MASS.—Signor Sautelle's Circus June 26 to overflowing tent; performances good. Walter L. Main's Circus 12.

VAN WERT, O.—Gentry Brothers' Dog and Pony Show June 28: fine performances: good business.

BATAVIA, N. Y.—Buffalo Bill's Wild West 2 to S. R. O.

BRYAN, O.—Gentry Brothers' Dog and Pony Show June 30: very pleasing performances: packed tents.

SYRACUSE, N. Y.—Buffalo Bill's Wild West to large crowds June 30.

MADISON, WIS.—Sterling Brothers' Circus June 28 drew two immense crowds.

MILWAUKEE, WIS.—Sterling Brothers' Circus performed here twice June 27 to immense crowds, many failing directly in obtaining admission. The show was voted an excellent one.

LEAVENWORTH, KAN.—Gentry's Dog and Pony Show June 28 to capacity. The ponies, dogs and elephants delighted the little ones.

FOND DU LAC, WIS.—Sterling Brothers' Circus June 28 to immense crowds; excellent performances.

OTTAWA, CAN.—Pecquash and Sells Brothers' Circus 2 to immense business.

LONDON, ONT.—Norris and Rowe's Trained Animal Show 2; satisfactory performances and business. Pecquash and Sells' Brothers Circus 17.

GRAFTON, N. D.—Campbell Brothers' Circus June 26; fair performance to poor business. Sterling Brothers' Circus 4.

JAMESTOWN, N. Y.—Buffalo Bill's Wild West, matinee, 2; large crowds pleased.

TROY, N. Y.—Buffalo Bill's Wild West June 27; immense business; good performances.

OLDTOWN, ME.—Pawnee Bill's Wild West to large and well satisfied crowds June 28.

WATERLOO, IA.—Wallace's Circus 1 pleased full tents. The Ezay Family and the Silvertons were the features. Sterling Brothers' Circus 18.

MANISTEE, MICH.—Norris and Rowe's Trained Animal Show June 19 to S. R. O.; performances excellent.

NOTE.

Charles A. Webb, special advance agent for the Sterling shows, will manage Al. W. Martin's revival of Ten Nights in a Bar Room the coming season.

Josephine, Empress of the French

CONTINUED GREAT SUCCESS IN STOCK.

Press comment on production in Albany last week: *Argus*—"The Herbert Stock Company's production of Josephine, Empress of the French, an historical drama, by Albert Bushnell Hanna, at Harmanus Bleecker Hall, left no grounds for adverse criticism and was a revelation to even the most enthusiastic admirers of those players. Repeated curtain calls demonstrated the spirit of the audience, which was clearly captivated." *Evening Journal*—"Josephine, Empress of the French, made a hit before a very appreciative audience." *Press-Knickerbocker*—"An excellent play and exceedingly well played. Never before have Albanians had a chance to see for popular prices an attraction as good."

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ACTORS' CHURCH ALLIANCE NEWS.

National Headquarters, 139 W. 47th Street, N. Y.

At the July Council meeting, held at the Headquarters last Wednesday afternoon, July 2, it was decided to form a New York local chapter (or chapters) of the Alliance, and to this effect a motion was unanimously carried that all members of the Alliance residing in and around New York city be called together on Thursday evening, July 17, at St. Chrysostom's Chapel, Thirty-ninth Street and Seventh Avenue, for the purposes of organization and election of local officers. F. F. Mackay presided and the Rev. Thomas H. Sill, Mrs. Sydney Rosenfeld, the Rev. F. J. Clay Morgan, Chandler Smith, Bessie Taylor, Rosa Rand, and the Rev. Walter E. Bentley were present. The Membership Committee reported 67 applications for membership during June, the great majority being members of the dramatic profession. They were all unanimously elected.

A special committee to issue the third Annual Report was appointed, the members being: John A. Holden, chairman; William F. Owen, Chandler Smith, and Mrs. Sydney Rosenfeld. The report of the special committee appointed to revise the national constitution and by-laws was adopted. A communication received from the Rev. William White Wilson, Directing Chaplain of the Alliance in Chicago, relative to the organization of the Chicago Chapter, was referred to the General Secretary. After further business the Council adjourned to Thursday, July 17, at 4 P.M.

The Montana *Leader* announces that Bishop Potter, President of the Alliance, attended the annual conference of the Actors' Church Union, held at the palace of the Lord Bishop of Rochester at London, and told the history of the growth and success of the Alliance during the past year.

Anna S. Prout, secretary of the Boston Chapter and an enthusiastic worker in the cause of the Alliance, made the following report recently of the progress of the movement in Boston:

It is only one year—or nearly—since I made my first report—only one year, but so much of interest, of profit, of growth to the Alliance has been crowded into that year that it is difficult to condense, as I must, into a few words any statement of the work in Boston. Not only has our membership exceeded in numbers our wildest imaginings, but the value of the work already accomplished has been a pleasant surprise to those of us who were at first doubtful of an attempt to bring the actor and the priest together. Perhaps one reason of its great success in Boston is because the Alliance has no rival organization in the field. In New York the actor is well provided with clubs and societies. In Boston the tiny room in West Street stands for the only dramatic organization in the city. Of course, I am leaving out of the question all amateur dramatic clubs which meet for the exploitation of their members' talents.

Our Chapter met with its first great loss in the death of President Torbert. He left us last September for a holiday trip to the West, and while there was taken ill and died on the 29th of that month. Father Torbert had the Alliance very near to his heart, for the last entry but one in his diary spoke eloquently of that fact. We miss his presence, but the memory of his sweet, gracious spirit will not fade away. Early in the Fall of last year the Rev. Russell Talbot resigned his position as treasurer to go to the Philippines, and his associate at St. Stephen's, the Rev. Thatcher Kimball, was elected in his place. On Nov. 25 the Rev. George Wolfe Shinn was elected president, and much of our growth and prosperity are due to his hearty co-operation in the schemes for the advancement of the Chapter.

We felt from the start that the society must have an office headquarters, but the difficulty in the way was the usual one—lack of funds. How to overcome this was a problem. It clearly meant that some one had got to work to raise the necessary money. We decided to give a benefit. A committee was formed, with Mrs. J. L. Seeley as chairman. If any of those present tonight have ever toiled for an undertaking of this sort they will understand, perhaps, what the committee endured through the five weeks of preparation for this benefit. We cleared enough money to start the office, and it was also the means of calling forth many generous donations from the profession and members of the Chapter. The office is located at No. 43 West Street, in the midst of the hotel and theatre district, and you are all cordially invited to call whenever you are in the Hub.

At the annual meeting of the Chapter, held on January last in St. Paul's Church, the following officers and Council were elected: President, Rev. George W. Shinn, D.D.; First Vice-President, Lindsay Morison; Second Vice-President, Rev. Herbert S. Johnson; Secretary, Anna S. Prout; Treasurer, Rev. Thatcher R. Kimball; Directors: Charles S. Ensign, Mrs. Jennie Kendrick Seeley, Mrs. A. P. Spaulding, Professor James Geddes, Jr., Mrs. Arthur Cheney, James Gilbert, Mrs. Arthur H. Whitney, Ernest N. Bagg, Mrs. Alice Kent Quinby, Frank Dunlap Frisbie, Rev. John S. Lindsay, D.D.

The Hospitality Committee has charge of the weekly teas in the room on West Street, and issues invitations to members of the Alliance visiting Boston and to those in the stock companies of the city who happen to be for the time at liberty. The teas are a great success, and in the Fall, when we enlarge our quarters, as we hope to do, we anticipate a goodly number of guests at each tea. One of the members of this committee has been generous enough to provide most exquisite flowers for these informal gatherings, and at the close they have been, as a rule, sent to some member of the profession who might be ill, and whom we heard of through the Superintendent of Hospitals. Coming from the Alliance, these floral offerings have shown that the Chapter remembers its helpless brothers and sisters. The Hospitality Committee also holds itself in readiness to visit any sick member of the profession, being notified by the chairman when such persons are in hospital. And right here it may be as well to read a portion of a letter I received from an actor who was in hospital a few months ago. A few of us sent him flowers and fruit and one or two called on him: ". . . You have kept my courage up during my sickness, and I want to thank you for your unswerving sympathy toward me. It is a glorious thing to be animated with such a mission as yours. I sincerely hope that my sphere of usefulness will be broadened after this experience I have just passed through. I have not been a very religious man in my life, but the practical Christianity I have met with in the past three weeks has convinced me there are other things in life than the narrow selfishness that has been my part in my little sphere. . . . Accept once more my heartfelt gratitude for the kindness I've received from the Alliance. . . ."

The Relief Committee reports to the Council through Mrs. Arthur Cheney. This committee has already been of financial help to two actors who were without funds, and although the committee is somewhat restricted in its operations it will be, as it has been, of immense aid in tiding over for a short time the embarrassment arising from an empty purse.

The Membership Committee has elected, since Jan. 27, over sixty members, and the increase has been very marked since the establishment of headquarters.

The Entertainment Committee has charge of the Chapter's regular meetings, of which there are five. The annual, in January; the February meeting, of a purely literary character; the May and September receptions, and the November meeting, which, like that in February, is given over to an address or paper with discussion afterward. These meetings are always well attended, the visiting professionals being cordially invited.

The Sunday services are in charge of the Board of Chaplains, of whom the Rev. John E. Lindsay is Dean. One service each month is held, except during the Summer and early Fall months. The church calendars are hung in all the Boston theatres except the Hollis Street and the Colonial. We are gradually putting them in the writing rooms of hotels, where lobby sits and smokers may read the list of chaplains, services and churches. At the bottom of the calendar is a notice calling attention to the headquarters, the weekly teas, the directory of boarding-houses and hotels, and to the fact that any member of the profession in difficulties with a manager may procure the services of a first-class lawyer, free of charge, by applying to the secretary.

Perhaps it is as well right here to say that Boston is working away at the problem of Sunday concerts—so-called sacred in character and charitable in purpose. Of course, they are nothing of the sort, but are clever evasions of the law, which is so worded that the protestants against the outrage cannot present a clear case against a court. A committee, with James H. Earle at its head, appeared before the Legislature last February with an act relative to the observance of the Lord's Day, and I had the honor of representing the Boston Chapter of the Alliance at this hearing. The argument I presented then, and which seems to me the only one on which we can base an intelligent plea, was that the actor is a worker; that society recognizes the need of stated intervals of rest for the worker; that the accepted day of rest was the first day of the week, or at any rate one day in seven; that if the actor could not have this day to do with as he chooses he was not a free man, but a slave. Our president, Dr. Shinn, drew up a set of resolutions, which were adopted by the Chapter and accepted by the joint committee of the House and Senate.

I suppose you have read in THE DRAMATIC MIRROR of our fair, which was formally opened by Mrs. Fiske and Bishop Lawrence—representatives of the stage and the church—and with Nixon, the poet, as the representative of literature. It was a revelation to Boston, and was an event that marked an epoch in the history of the century. The fair brought us a large sum of money, and in attendance was a delightful mixture of professionals, clergy of all denominations, society, and the newspaper and workaday element.

The May reception closed the season's work as far as public functions go. The possibilities of the Boston Chapter are limitless. There is no telling what will happen. You may look out for a clubhouse before long; and, seriously, that is just what Boston needs. It is a great "show town," as every manager and actor knows, and it is not impossible nor impracticable to suggest a clubhouse to the host of theatre lovers in the city of Boston, who are beginning to find out, through the Alliance, the social needs of the wandering player.

CUES.

An "Ave Maria," composed by Harry Conor, is to be sung by Kathrin Hilke at St. Patrick's Cathedral next Sunday.

Florence Caitlin, during the past season a member of the company at the Thalia Theatre, intends to return to the English stage. Miss Caitlin is a graduate of the Empire School of the Dramatic Arts, and has been with the Dearborn Stock company, Chicago, and other English companies.

Adelaide Phillips played Aimee Angeles' role in A Chinese Honeymoon at the Casino last Friday night, when Miss Angeles replaced Adele Ritchie.

Hayden and Prout, managing the new Opera House at Demopolis, Ala., will arrive in New York on July 14.

Sam S. Shubert, who has been ill since Saturday, was said yesterday to be much better.

John C. Fisher, of Fisher and Ryley, sails for America on the *St. Louis* next Saturday. Mr. Fisher has been abroad for some weeks arranging for a new theatrical importation. The firm has retained nearly all of the last year's Florodora company for the coming season. Thomas W. Ryley returned from Chicago June 30, where he has been looking after the interests of the Florodora company now playing there.

Alfred Bradley, general representative of the firm of Wagenhals and Kemper for the past two years, who has just returned from Europe, has been re-engaged by these managers for two years.

Contrary to what is generally understood, Blanche Walsh's new play for next season will not be a dramatization of Flaubert's Salammbo. Stanislaus Stange, who is writing the play, has founded it upon that work, but will depart widely from it in weaving the plot. The title has not yet been decided upon, but will, however, not be Salammbo.

Frank E. Aiken passed through New York last week en route from Atlantic City to the Catskills. Mr Aiken is to play Mr. Langham with Robert Edeson in Soldiers of Fortune next season.

The engagement is announced of Marion G. Cullen, formerly leading woman with James A. Herne, to Percival Jones, a non-professional, of Toledo, O. The marriage ceremony will take place in Boston on Aug. 19.

Theodore Appel, musical director of Blaney's Theatre, Newark, has formed a musical organization to be known as Appel's Metropolitan Band and Orchestra. Charles Balsou is the business-manager of the organization.

Monroe, Mack and Lawrence canceled five weeks of park bookings at topliner salary because it conflicted with their tour in Peck and His Mother-in-Law, under the direction of the Selden-Shea Amusement Company.

MATTERS OF FACT.

The second successful season of the comedy-drama Man to Man, which is controlled by Butterfield and Bromilow, will open the week of Aug. 25 at the new Star Theatre. A tour of nearly forty weeks has been arranged by these managers for the production, which is booked to appear in many of the principal cities.

Joe Carey has just closed with the Gilbert and Alyn Stock company and will play a few vaudeville dates during the Summer.

Dick Ferris has secured the rights to In Dixie's Land from Howard Wall and will feature it in the repertoire of the Grace Hayward company.

Rehearsals of Zeb and Zarrow's Zig Zag Alley company will start July 14 at the Metropolis Theatre. W. E. Flack and Walter Floyd, who will have the sole management of the company, report that they have booked forty weeks of the best time obtainable in cities. They think the outlook is very bright for a successful season. The company opens Aug. 11 near New York. The paper has been specially printed by Russell Morgan and Company.

Mrs. W. K. Walker, the enterprising manager of the Howard Opera House, Burlington, Vt., has Thanksgiving Day and other good time open in the coming season. Burlington is a first-class show town, on a direct line to Montreal.

Dan Darleigh will again be seen next season in Old St Stebbins, but this time under new management, as Theodore H. Coleman will direct the tour. The season will open Aug. 28. Good people are now being engaged to complete the company.

If you book with Manager Ellsworth at the Metropolitan, Iowa Falls, Ia., you are sure to have your date protected. He wants a good opener to begin the coming season during the week of Sept. 15.

Wamego, Kan., boasts a theatre that is modern throughout in its appointments and under capable management. Leach's Opera House, managed by Louis B. Parsons, is booking good attractions.

Edward Mackay and Julia Stuart, who have not signed for the coming season, may be addressed care of Low's Exchange, London, until September.

A good town for its size is Cambridge, Md., with its new theatre, Phillips' Opera House, Cambridge, is a thriving little city, with a population of 6,000 and many more to draw from. Fred H. Anderson manages the house.

Zeb and Zarrow, who are to star in Zig-Zag Alley under the direction of W. E. Flack and Walter Floyd, have called their company to report for rehearsals on July 14 at 1358 Broadway. A tour of forty weeks in the cities has been booked for this attraction.

Manager Stanley R. Smith, of Manchester, O., has good dates at his theatre before the Christmas holidays.

A profitable night can be filled at Bishopville, S. C., with the right attraction. Carnes and McCutcheon are booking a limited number of companies for the New Opera House.

The most prominent attraction among the Leroy J. French enterprises for next season is The King of Trumps, written by W. A. Tremayne and Irving L. Hall. A company is being organized by General Manager Harry Levy. Another of Mr. French's attractions next season will be an authorized version of Peck's Bad Boy for the Middle Western States.

Carrie Wood writes from Saratoga to tell THE MIRROR that she is not the same Carrie Wood referred to in THE MIRROR's "Vaudeville Jottings" last week. This Carrie Wood is a dramatic, not a vaudeville, actress.

The Clash of Swords, a romantic play, which has had a successful production, is offered to let on royalty by Walter Osmond, 226 Market Street, Newark, N. J.

Myra C. Brooke has just closed her third year's engagement with Richard Mansfield, and invites offers for next season. She may be addressed care of The Actors' Society.

Charles Smith, of the team of Smith and Campbell, is at liberty for the coming season. He can sing, talk and produce, if necessary, and may be addressed 63 East 125st Street.

Managers who contemplate renovating their theatres during the Summer will find it to their advantage to communicate with H. D. Warner, at Thirteenth Street and Fifth Avenue, New York.

J. Theodore Walsh and Charles P. Brown recently finished a new melodrama, Her Wedding Day, an up-to-date love story of strong dramatic interest. Walsh and Brown are the authors of Reputa.

The La Grange, 103 West Thirty-fourth Street, New York, offers professionals and visiting managers low rates; also at the La Grange-Columbia, Arverne (Rockaway Beach, L. I.).

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Married.

BEGELEY—FLINT.—Henry Begeley and Beatrice Flint, at Pleasure Bay, N. J., on July 1.

TAGLIAPIETRA—CARRENO. — Arturo Tagliapietra and Teresa Carreno, in Berlin, on June 30.

WILLS—SKERRETT.—David S. Wills and Blythe Skerrett, in Memphis, Tenn., on July 3.

Died.

CASWELL.—Mrs. W. A. Caswell, mother of Maude Caswell, in Sacramento, Cal.

CONNERS.—May Conners, at Dawson, Alaska, on June 13, of drowning.

HAGAN.—James F. Hagan, at Fordham, N. Y., on July 6, of paralysis.

HALL.—Frank Hall, in Syracuse, N. Y., on June 28, aged 60 years.

SCHEIDLER.—John G. Scheidler, at Cleveland, O., on June 28, aged 36 years.

STROMBERG.—John Stromberg, at Freeport, L. I., on July 5, of paralysis, aged 43 years.

OPEN TIME.

IDAHO.—Boise—Columbia Theatre, Sept. 1-6, 15, 16, 19, 20, 25, 26.

ILLINOIS.—Centralia—Pittinger Grand Opera House, Sept. 22 week, Oct. 6 week, 20 week, 27 week, Nov. 3 week, 10 week, 17 week, Dec. 15 week, 22 week, 29 week, Jan. 19 week, 26 week.

IOWA.—Iowa Falls—The Metropolitan, Sept. 15, 29, Nov. 17, Jan. 12, 26, Feb. 16, March 2, 23.

MASSACHUSETTS—North Attleboro—Wamsutta Opera House, Sept. 1-6, 8-10, 13-18, 20, 21, 25, 26.

MICHIGAN.—East Jordan—Loveday Opera House, Sept. 23, 24, 26; fair dates.

MINNESOTA.—Rochester—Metropolitan Theatre, July 14 week, 21 week, Aug. 4 week, 11 week, Sept. 22, Nov. 3, 17, Dec. 1 week, 8 week, 15 week.

NEW YORK.—Ellenville—Masonic Theatre, July, August, Sept. 1-13, Oct. 1, 13, November and December.

OHIO.—Blanchester—Smith's Opera House, Sept. 17, Oct. 29, Nov. 10, 20, Dec. 20, Jan. 14, 20, Feb. 11, 21.

VERMONT.—Burlington—Howard Opera House, Sept. 1-6, 19-24, Nov. 27.

WEST VIRGINIA. — Martinsburg — Central Opera House, Sept. 8, 10-13, 22-24, Oct. 3-10, 15, 20, 27.

WISCONSIN.—Watertown, Turner Opera House, Aug. 10, Oct. 8, 12, Dec. 7, 21, Jan. 4, 11, 18, Feb. 15, March 1, 15, April 19, May 10.

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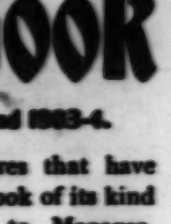

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THE FOREIGN STAGE.

LONDON.

Effect of the Coronation Postponement A New Play—"Sir" Charles Wyndham.

(Special Correspondence of The Mirror.)

London, June 28.

The great blow which fell upon the whole of the British Empire through the announcement of the King's serious illness, a few hours before his coronation was to have taken place, needs no extensive description from me. The cable very speedily informed all America of the sad state of affairs, and of the widespread consternation aroused thereby. It only remains for me to draw attention to two matters in connection with the National Sorrow. The first is the deep sympathy everywhere expressed by the large numbers of ever welcome American citizens in our midst; the other point for me to particularise is the effect upon the general entertainment business.

All the theatres and most of the principal music halls on the route of the huge procession booked for Thursday and Friday had agreed to close on those days, not only for safety's sake, but also for business reasons, for with the procession and decorations and illuminations, few people would, of course, have patronised the theatres and halls. When the great blow fell upon the land these theatres and halls resolved to open, in order to catch contingents of the many thousands of natives and provincial and foreign visitors who, not having their holidays canceled, swarmed the streets. I am glad to say that for the most part these places of amusement were thronged. I found this especially the case as I went from place to place around the city last night. It was consoling to find one class of business getting something back, in a week when all kinds of businesses—especially of the seat and provision providing order—have suffered so disastrously. Alas! when the crowds go back to home and work the theatrical and variety shows will again suffer severely, as they had been suffering for so long through the Queen's death, the South African war, and indeed from these very coronation preparations.

The latest bulletin, just before the moment of mailing, announces that the King is resting better and making satisfactory progress. Many leading representatives of the theatrical and other businesses have, like the newspapers, their mourning bills ready in case our suffering monarch may die. In the meantime, we all exclaim, "God save the King!" and in a far more fervent and more reverent spirit than we were shouting it up to Tuesday morning.

In such a week, even if all had gone well, one does not expect much in the theatrical novelty line. Indeed, there has only been one new play, and that was a blood and thunder melodrama, called Was it Murder, produced on Monday at that ancient blood and thunder house, the Surrey, in that ancient thoroughfare, the Blackfriars' Road, a theatre where Robert William Elliston was wont to hold sway, and where Douglas Jerrold's long popular nautical play, Black Eyed Susan, was first produced by the great sailor actor, T. P. Cooke. This was the first play to achieve a run of a couple of hundred nights here. In those days, nearly eighty years ago, very short runs and very frequent changes were the rule.

Was it Murder proved an exciting work—that is, when it was not overburdened with so-called "comic relief"—which was often. The authors, "Frank Herbert" (otherwise Ernest Leicester, the Surrey's leading man) and Brian Daly (who wrote several of Albert Chevalier's most successful songs), showed principally how a much persecuted hero was not only robbed pro tem of his own true love, but was even falsely accused of poisoning his own uncle. Both these crimes had, of course, been committed by the falsely accused hero's villainous cousin, who, however, was anon brought to justice by a moody lockkeeper, whose daughter the villain had betrayed and left to die. You will see that there is nothing overwhelmingly novel in this play, still it proved effective and popular. The two authors, "Herbert" and Daly, scored respectively as the hero and his faithful low comedian.

We are all, of course, heartily glad that in the Coronation's Honor List, which the King, although so seriously ill, insisted upon issuing on Thursday, there was some recognition of the stage.

Francis Cowley-Burnaud, the burlesque writer and editor of *Punch*; Gilbert Parker, the Canadian novelist (who is also a bit of a playwright), and Charles Wyndham, the actor-manager, all came out as knights. No one, I take it, has any objection to Wyndham being made a "Sir," but a good many people in theatrical circles are, I find, not unnaturally, asking why such earnest workers for the stage as Beerbohm Tree, John Hare, and George Alexander have been passed over. Undoubtedly all these (especially Tree, whose histrionic and managerial record is next to that of Sir Henry Irving's) have done more for the drama than Wyndham has done, delightful comedian, though he is, and always has been.

Some very strange statements have daily appeared in the biographical mems concerning the ever cheery Sir Charles in this knightly connection. All sorts of guesses at his age, at his first choice of a profession, and concerning his first appearance on the stage have been made. Some have described him as sixty-one, when, as a matter of fact, he is sixty-five; others have said that he was intended for the Church, whereas he was intended by his medical father for the medical profession. Some have asserted that he made his first theatrical appearance in America in 1864, whereas he started at Booth's Theatre, New York, under Mrs. John Wood's management in 1861. Certain other chroniclers have declared that he made his first appearance in London in 1866, whereas his metropolitan debut was in 1865, when he acted at the then New Royalty the character of Sir Arthur Lascelles in All That Glitters is Not Gold. Later at the same theatre Wyndham acted in his fellow Knight Burnand's burlesque, Black Eyed Susan. By 1868 Wyndham was playing juvenile lovers at the Old Queen's Theatre in Long Acre, where the then "Mr." Henry Irving was stage-manager and resident villain; poor little Nellie Moore, who died soon after at the age of twenty-four, was the heroine; Henrietta Hodson (now Mrs. Labouchere) the chief character actress; the late John Clayton "a walking gentleman;" Lionel Brough, chief character actor, and dear old Johnny Toole (still too ill to act), the leading low comedian.

Several plays are giving signs of petering out, among these are The Gay Lord Quex at the Duke of York's, Caste at the Haymarket, and Paolo and Francesca at the St. James'. The Duke of York's will close till the Autumn, reopening with a new play by Pinero; the Haymarket will, on July 8, be occupied by Captain Marshall's new adaptation of Bataille de Dames, entitled There's Many a Slip, and the St. James' will close till Aug. 20, when George Alexander will produce Justin Huntley McCarthy's play, If I Were King.

It has just been rumored that Irving will, after all, produce anon a new Dante play by Sardou.

GAWAIN.

PARIS.

Madame Yaworskaia's Engagement—Sarah Bernhardt's Plans—Notes.

(Special Correspondence of The Mirror.)

Paris, June 20.

The engagement of Madame Yaworskaia at the Antoine has been a most interesting one, but unfortunately too few of our theatregoers have attended the performances. The critics, too, have not treated Madame Yaworskaia with the consideration she deserves. But such great bodies move very slowly. When Novelli first played here he received little notice. On his second engagement, just closed, he was hailed as a genius. Sada Yacco furnishes another instance of the same sort. Madame Yaworskaia should arrange to return again if she wishes to have Parisians awake to her talents.

In St. Petersburg Madame Yaworskaia is called "The Rejane of Russia." Two of Rejane's plays, Zaza and Madame Sans Gene, are in her repertoire. She is essentially an emotional actress and possesses a wealth of force and power. It is to her advantage that she is young and handsome. She created an excellent impression in her opening play, Bonos du Sable. This drama is the work of Madame Yaworskaia's husband, Prince Baratinsky. It is a well constructed and interesting work, that gives admirable opportunities to the star. The Russian company that Madame Yaworskaia has brought with her is notable for its distinction anyway. Its members include lawyers, doctors, and military officials and incidentally some excellent actors. Among the other plays in the repertoire are Camille and La Princesse Lointaine.

La Guerre de l'Or, at the Porte Saint Martin was about as pro-Boerish a Boer play as one could imagine possible. But nothing is so bad but that it might be worse and worse has come—at the Renaissance. Tola Dorian's play, La France au Transvaal, makes the former melodrama seem like an impartial chronology. The saintly South Africans and villainous Englishmen are painted in vivid colors, and of course there is a Frenchman, who is the best of all. The play is so rabid that even the pro-Boer press has ridiculed it.

A silly conceit, not without humor, is Edward Ducotê's comedy, Le Barbier de Midas, just produced at the Bouffes-Parisiens. This work treats mythology most irreverently. It goes on to tell how King Midas is condemned to wear ass's ears because of his decision in a pipe playing contest between Apollo and Pan; how to hide the ass's ears he dons a curious cap; how, unfortunately, the King must have a hair cut; how his barber is the first to discover His Majesty's awful aural blight; how the barber's wife then worms the story from him; how it is spread broadcast; how the King orders the barber killed forthwith; how, through the intervention of a jester, the ass's ears are shown to be marks of favor; how the barber is rewarded and everything is as it should be. M. Ducotê is chosen to write in blank verse, at writing which he is not very happy. With better treatment I think the play would be a rattling good farce. But neither the author nor the players do the subject justice, and a lame performance results.

Cain and Godard's La Vivandiere, a comic opera that met with success several years ago, has had a revival at the Opera Comique. It has been equally well received. Madame Deina repeats her former great success as Marion.

Sarah Bernhardt will essay another male character next season—that of Launcelot in Comyns Carr's King Arthur, which is now being translated for her. Bernhardt will also appear as Lady Macbeth. Marcel Schwob, who translated Hamlet for her, is also translating Macbeth into French. Schwob is peculiarly fitted for this work, since he is a master of English as well as of French.

By the way, the story that Bernhardt would play Romeo to Mounet Sully's Juliet is laughed at over here.

Rejane sailed for South America June 14. She will open her tour in Rio de Janeiro, and later visit Buenos Ayres and other cities. It is said that she has a guarantee of $70,000 for the six weeks' season.

Sybil Sanderson has reappeared at the Opera Comique in her greatest success, Manon. At the Athenée last evening a special performance was given of M. Pujol's play Ninon de Lenclos.

Lucien Guitry is having difficulty with the plans of the theatre he purposes building. The authorities have withheld their approval of the plans until certain changes are made. Guitry hoped to have the theatre open by December 1.

T. S. R.

GENERAL FOREIGN NOTES.

Gossip of the Foreign Music World—The Coming Season in European Cities—Notes.

(Special Correspondence of The Mirror.)

The Hague, June 21.

The Netherland Opera Quartette will start a tour through France and Germany in July, under the management of Impresario Ludwig Wallno. The members of the quartette are Jacques Cauveran, lyric tenor; S. Cauveran, robust tenor; A. Alexanders, baritone, and F. Koster, bass.

The Dutch actor, Louis Bouwmeester, has been engaged by Manager Van Dosselaar for special performances to take place at the Flemish Theater, in Antwerp.

A statue of the Dutch stage director, Mr. Kettman, will be erected at the Flemish Theater, in Antwerp. The statue will be made by Mr. Yoris.

Mr. Coini, régisseur of the Opera Van der Linden, of Amsterdam, is now in Milan obtaining special designs for costumes and scenery for the operas to be given next Winter by the Nederlandsche Opera company. They are Norma, Les Contes d'Hoffmann, and Orpheus, by Glück.

There have been engaged for the Wagnerian operas in Bayreuth as musical directors Messrs. Mottl, Muck, Richter, and Siegfried Wagner. Messrs. Van Rooy, Bertram, Kraus, and Burgstaller are also engaged. It is also stated that Possart will produce Der Ring in Munich, with Van Rooy, Kraus, and Nordica, the coming season.

For the Summer season at the Kurhaus, in Ostend, Belgium's famous seaside place, the following are engaged: Messrs. Pugno, Saint-Saëns, Burmeister, Bauer, Popper, Miss Ilma Rueger ('cellista), and Clothilde Kleeberg.

The Opera Comique, in Paris, will produce Holm's Carmélite and Leroux's Fiametta. Madame Calvé will originate the title-rola.

Two hundred and fifty-four music societies will take part at Geneva's music festivals, Aug. 16, 17 and 18. Of the societies to be represented two hundred and twelve are French, eight Algerian, six Italian, and one German. The rest are from Geneva, Switzerland.

Ferdinand Jäger, who originated Siegfried in Bayreuth, died recently at the age of sixty-four years.

The Hof Opera, in Vienna, produced the past season sixty-one of Wagner's operas, thirty-eight of Offenbach, twenty-five from Verdi, fourteen of Leoncavallo, twelve of Massenet's, and ten of Mozart, Gounod, and Bizet.

Musical conductors engaged for the concerts at the Frankforter Opera House are Messrs. Felix Weingartner, Von Schluch, Richard Strauss, and Arthur Nikisch.

Madame Calvé will make her debut in Paris the coming season as Carmen, with Alvarez as Don José, at the Opera Comique. She is engaged for three seasons.

Sarah Bernhardt will originate Sir Lancelot in Comyn Carr's production of King Arthur.

Leopold Adler, at present stage director at the City Theater at Leipzig, has been engaged in the same capacity for the Royal Theater in Berlin for the coming season.

L'Amant, by Maurice Donnay, in which Jeanne Granier was to have originated the principal role in London, has been prohibited by the British censor.

Rodenbach's Ville Morte will be produced in Hamburg.

Madame Réjane has left Paris for Lisbon (Portugal), with her company, to go from there to Rio de Janeiro, Saint Paul, Montevideo, and Buenos Ayres. She will return to Paris the latter part of September.

Da Kleine Cargery, by Maxim Gorki, will be produced the coming season at the Lessingschouwburg in Berlin.

Herr Mossell, solo 'cellist, has been engaged for a tour through the United States for the season of 1903 and 1904, from November until February. Mr. Mossel is a Hollander, born in Amsterdam.

Peter Benoit, the Flemish composer, will have a statue in Antwerp.

Humperdinck's new opera comique, Dornröschen, will be produced the coming season.

La Passerelle, by Francis de Croisset and Madame Fred. Crésac (translated by Max Schönaun), will be produced this Winter in Berlin, Cologne, Leipzig, Hamburg, Dresden, Breslau, Frankfort, Vienna, and Budapest. Madame Jenny Crane will play the title-rola.

The Danish actress, Madame Betty Henninge, has been engaged with her company for the coming season at the Residenz Theatre in Berlin. She will play Nora, Die Wildente, and Hedda Gobler. Sudermann's Es lebe das Leben will be played with a German company. After the Berlin season is over Madame Betty will go to the Burgschonnburg, in Vienna.

It is stated that Björnstjerne Bjornson's new play, Menschen, will have its first production in Berlin.

The opera comique in Paris will produce this season Massenet's Jongleur and Erlanger's Aphrodite.

The celebrated Russian tenor, Scobinow, has been engaged for the Peterburgsche opera at a salary of 46,000 gulden.

The new theatre in Paris under the management of Guitry, is the smallest in that city, seating only six hundred people. Vagabonds will be the first production there.

Richard Strauss has been decorated by the Emperor of Germany with the order of the Red Eagle.

Warsaw (Russia) is going to have a statue of Chopin. It will be placed in the Saxon Garden.

Der Wald, by Miss E. L. Smyth, will be produced in the Autumn at the Royal Opera in Berlin. Mozart's opera, Don Giovani, recently had its six hundredth performance. It was produced the first time on Dec. 20, 1790.

Louis Maurice.

NETTIE BLACK.

Photo by Gilbert & Baker, Philadelphia.

Nettie Black played the Duchess of Beaumont in My Antoinette last season, appearing as the Mrs. Van Alstyne in Miss Prinet, the previous season. Miss Black is particularly adapted for this line of work, as evidenced by press notices:

"The dramatic honors of the production are easily carried off by the statuesque brunette beauty, Nettie Black, who plays the part of the Duchess of Beaumont, the fun the necessary stage pressure, the repose and the dignity of a great social leader. Miss Black is one of the most dressed women on the stage.—Boston "Herald," Jan. 25.

"Nettie Black, although set in the "show girl" gown, scores as she does the part of the Duchess of Beaumont. She is one of the handsomest women in the company; she is a tall and stately brunette, possesses a superb figure, and, unlike most big women, is extremely graceful. She looks, acts and dresses the part of the Duchess.—Boston "Journal," Jan. 14."

MEETING OF OHIO MANAGERS.

The second annual meeting of the Associated Opera House Managers of Ohio was held at the Grand Opera House, Canton O., June 25.

The association has a membership of nearly one hundred, made up of managers in one-night stand cities, and there was a good representation at the meeting. The association was formed last year with the objects of protecting local managers from bad attractions; to help along new and deserving companies; to secure the proper adjustment of inequitable practices; to aid the general advancement of the business interests of its members and patrons, and to promote harmony and secure the advantages of co-operation.

While the association was the means of giving many unworthy attractions their just dues last season, the general opinion of the members present was that there was not as much accomplished during the past year as had been hoped for—that was no doubt due to the fact that the organization was new.

It was decided to reorganize the association along broader lines and to revise the constitution. Some of the most important changes in the constitution adopted were the election of a Board of Directors that will have full power to settle all disputes between the local and traveling managers; an official seal and emblem, the latter being the bust of Shakespeare with the motto, "All the World's a Stage," across the top, and the initials A. O. H. M. of O. at the bottom; a universal contract to be used by members in booking attractions, and a franchise system, whereby but one member will be allowed in each city. This latter was done to prevent the overcrowding of cities with theatres where there is at present a satisfactory playhouse and whose population will not admit of the addition of another.

It is expected that more will be accomplished next season, as the members will have the benefit of knowing the mistakes of last season and can profit thereby. All complaints concerning mediocre attractions, indiscriminate cancellations on too short notice by traveling managers and any other unfair treatment, are to be made to the secretary, whose duty it will be to furnish each member with a report of the business and other matters of the association every two weeks.

The following officers were elected for the ensuing year: President, T. K. Albaugh, of Akron (re-elected); Vice-President, C. F. Collins, of Tiffin (re-elected); Secretary, W. H. Lippe, of Massillon; Treasurer, M. C. Barber, of Canton; Board of Directors, Frank Burt, of Toledo, representing the Lima and Steubenville houses; W. D. Schultz, of Zanesville; W. H. Bowers, of Mansfield, and the Secretary as President of the board.

After being the guests of Manager Barber at dinner in the Elks' Club Rooms the association adjourned to meet at Mansfield June 17, 1903.

FANNY FIELDS.

On the front page of The Mirror "Happy" Fanny Fields' jolly face is shown. Miss Fields has but recently returned from abroad, where she has been playing the music halls. Her stay here will, unfortunately, be short, as her contracts with London managers recall her the latter part of this month.

MR. WALKER WHITESIDE

HAMLET—SHYLOCK—RICHARD III.

A Complete and New Scenic Setting for each play.

The revival of the above named plays by MR. WHITESIDE has been brought about by request of many of his patrons. These bills will be presented only during a portion of the coming season, after which MR. WHITESIDE will confine his efforts almost entirely to the production of plays not previously presented. The first of these presentations will be

In Days of Old When Knights Were Bold,

A ROMANCE OF LANCE, LOVE and CROWN.

The services of fifty people will be required for the productions. Applications for positions considered on and after July 15.

103 West 42nd, Rooms 1-2. Telephone 6618 38th. EDWARD J. SNYDER, Manager.

Plays Presented by MR. WHITESIDE and Number of Performances Given.	
HAMLET	100
RICHARD III	100
OTHELLO	100
MERCHANT OF VENICE	100
RICHARD III	100
THE KING'S MESSENGER	100
THE LADY OF LYONS	100
TAMING OF THE SHREW	15
NEW PLAYS.	
THE COUSIN OF THE KING (Paul Kester)	0
THE MAN IN BLACK (Isaac Williams)	24
EUGENE ARAM (Paul Kester and Walker Whiteside)	100
THE RED COCKADE (Walker Whiteside)	100
HEART AND SWORD (J. H. Pengree)	100

THE ELKS.

A national home for aged and indigent members of the Order of Elks is to be built at Bedford City, Va. Henry W. Mears, of Baltimore, has completed the purchase of the Bedford Springs, which will be reconstructed and will be opened for the reception of Elks next October. It will have accommodations for 200 inmates.

The Elks of Massachusetts held their annual reunion at Marlborough, June 7-8, and 400 visitors enjoyed the festivities of the city and the Fourth Zone. The business meeting was held in the forenoon, the afternoon session was held in the opera house, the address of welcome was delivered by Mayor Wesley Fay, of Marlborough; response by Grand Exalted Ruler Robert Mayer, of Worcester; Grand Trustee Joseph Jacobs, of Boston; State Vice-President Edward L. Logan, of Worcester; Past Exalted Ruler Edward Hayes, of Marlborough; Executive Committeeman Thomas F. Kelley, of Boston; Past Exalted Ruler Frank A. Hall, of Boston; Past Exalted Ruler Frank A. Brackett, of Lowell; Past Exalted Ruler Thomas Smith, of Medford; Past Exalted Ruler Thomas Smith, of Somerville

TELEGRAPHIC NEWS

CHICAGO.

Hot Wave at Last—More of The Wizard of Oz—Hall's Happy Thoughts.

(Special to The Mirror.)

CHICAGO, July 7.

After six weeks or so of light overcoat weather the torrid wave has finally overtaken us, but all of the managers who had the nerve to keep their houses open through June have had such a good start that they do not mind the temperature, especially as the playgoers do not appear to be scared off by the hot wave. Business was so large with The Suburban at McVicker's that instead of closing the house last night for a thorough renovation, Manager Litt has set next Sunday night as the closing date, after which the theatre will remain "dark" until Foxy Grandpa comes to open its new season.

Manager Powers is still enjoying his new automobile in Chicago, and his new Summer home at Lake Geneva, while Powers is still closed.

Mr. and Mrs. Otis Skinner, with "the only Cornelia," have gone to Spar Lake, Wis., for a few weeks to prepare for the production of Lazarre at the Grand Opera House in the Fall. Mrs. Skinner (Maud Durbin) will make her reappearance on the stage in this play.

The Wizard of Oz at the Grand Opera House is really the biggest hit seen in Chicago in years. Seats are selling four weeks in advance, because you cannot buy any two weeks ahead. The second week ran over $12,000, it is said, and people are being turned away every night. Manager Fred Hamlin has engaged Montgomery and Stone, the hits of the piece, for a five year term, which is taken to indicate that extravaganza has found a Summer home at the Grand.

Samuel Forrest, the stage-manager of the Dearborn stock, and his wife, Mamie Ryan, recently had a narrow escape from drowning at Delevan Lake. After the last Forty Club ladies' dinner a cab horse ran away with them. I would suggest that Mr. Forrest "produce" an accident policy at the earliest possible moment.

The reopening of the Studebaker is announced for Aug. 2, when Raymond Hitchcock, now playing in New York in a serious sketch called Appendicitis, will return with King Dodo for a run until The Prince of Pilsen goes on.

The Stocks improves with every performance, and the Dearborn is crowded nightly by people who laugh at Richard Carle and his clever associates. Henry Norman, of the company, goes with Hopper in Mr. Pickwick next season.

At the Illinois Florodora goes on its merry way to large business. Isadore Rush, always a great favorite here, is increasing her local popularity by her spirited work in Mrs. Hopper's role; Maud Lambert is a worthy successor of Helen Redmund, and the other new members of the cast are very satisfactory.

Last Wednesday I received from Wandering Gerald Griffin a Swiss postal card bearing a representation of the Lion of Lucerne, with the inscription: "And not a Tyrolean warbler in sight. Charles Gardner please write." On the same day I met Charlie for the first time in a year, and I gave him the message.

George G. Boniface, Jr., Bertha Waltinger, and the Boniface bulldog left here yesterday for the Orpheum circuit and the Coast.

Speaking of the Coast reminds me that I had a few lines the other day from our old friend, George Richards, who is spending his Summer in the glorious climate. He sends me the title page of Clarke Russell's red novel, "A Frozen Pirate," a seasonable name which I shall submit to some of our local play thieves.

Henry F. Akin, one of the earliest members of the Forty Club, died in New York last week. He had removed to your city and was a nonresident member of the club.

The Chicago Opera House is the only vaudeville theatre in this city now open, and it is packed from noon until 10.30 P.M., every day.

The advertising agent of one of our German gardens has this characteristic line in his ad.: "Daily concerts if it rains in the concert hall."

R. H. Macoy sends me the prospectus of an Illinois "opera house," that offers a "stage 18 x 42, two nice dressing-rooms"—if they don't speak, I suppose—"nice scenery—kitchen, parlor, street, jail, woods; good place to break a jump. Played such companies as Maloney's Wedding Day company. Best patronized house in the country. Don't book unless you know you will fill the date."

Business continues very large at the Coliseum Gardens, where Manager Woods has wisely decided to discontinue the daily matinees, except Saturday and Sunday.

The hot weather since July 3 has been a blessing for the parks and gardens, that have suffered through rain and cold since late in May. San Souci Park, Mason Park, with John E. Young's Opera company and the Chutes Park are all crowded.

At the Masonic Temple Theatre Manager Murdock is keeping up his record for good bills. Last week his headliner was Reginald Roberts, the popular tenor, who goes to Australia for three years, and this week his big card is the only Ezra Kendall.

Few men there are in the profession who can find time to play golf, go to the theatre and attend the horse races, but Harry Woodruff is one of them. He goes to McVicker's every night and sees the big horse race in The Suburban, after which he takes a midnight train and goes out to Wheaton to find a good bunch waiting for him to take him out on the links early the next day. There he stays until he takes a train for the next running of The Suburban.

Pretty little Mabel Barrison, who makes so much of the song, "Sammy," in The Wizard of Oz, is scoring one of the beauty hits of the production.

By the bright work he has done in connection with The Suburban at McVicker's, George Warren has proclaimed himself one of the best press agents in the business.

Rostand has turned. Not bearing the idea of S. E. Gross, of this city, receiving the real credit for Cyrano de Bergerac, he has asked the court for a rehearing, and we will have it all over again.

One of the pleasantest sights of last week's vaudeville was the portly Peter Daily and the equally adipose Edward Garvie doing a neat song and dance with the thermometer at ninety. There was no need to tell Peter to smoke up.

"BUFF" HALL.

BOSTON.

Offerings in Drama and Music—Openings of Next Season—News and Comment.

(Special to The Mirror.)

BOSTON, July 7.

At Music Hall to-night the Castle Square Theatre Stock company appeared in a revival of The Lost Paradise. The performance was noteworthy for the debut in this city of Mary Hall, who was secured by the management immediately on her return from London, where she had appeared in Arizona. Miss Hall to-night was cast as Margaret Knowlton, and she at once proved herself a capable young actress. She has a fine speaking voice, is very attractive in face and figure, and seems altogether adapted to stock work. Mary Sanders gave a delightful portrayal of Cinders, the poor mill girl. Fanny Addison Pitt was effective as Mrs. Knowlton, and Izetta Jewel was a piquant Polly Fletcher. Among the men, Hallett Thompson as Reuben Warner, Edmund Breese as Ralph Standish, James L. Seeley as Andrew Knowlton, John T. Craven as Mr. Fletcher, and Lindsay Morison as Old Bensel, were respectively good. Next week, She Stoops to Conquer.

The eighth week of The Prince of Pilsen opened to-night. The cast remains unchanged, the attendance is steady and sturdy, and "the only musical comedy in town," as the advertisements read, bids fair to excel all Summer opera records for endurance in popular favor.

Margaret Ashton and Helen Brachett are sharing the vocal honors in Pinas Opera company at the Point of Pines. This week The Mikado is the attraction, staged by Adolphe Mayer, who also plays Pooh Bah. The company is good and is already a favorite.

Now that Summer is not quite half over they are talking of Fall openings. That of the Boston Theatre has been announced. The Grand Opera House will open on August 11, instead of Labor Day, as has been the custom for several years past. Howard Hall in The Man Who Dared will be the attraction.

Andrew Mack, who is passing the Summer near Onset, Buzzard's Bay, writes that he is to produce a new play by Theodore Burt Sayre the coming season. The piece is yet to be named.

There is a probability that Horace Lewis will play a Boston engagement in the Spring, appearing in A Poor Relation.

T. B. Lothelan, of the Colonial Theatre, is at Bethlehem, N. H., for the month of July at least.

The funeral of Max Heindl, late musical director at the Castle Square Theatre, was attended by many theatrical people. The pall bearers were J. L. Seeley, Charles Lanman, Samuel Sutcliffe, Charles Weber, Frank Percival and Raymond Ladd, while Charles Mackay, Lindsay Morison, Edward Wade, James Keene, Horace Lewis, Tony Cummings, John T. Craven, and M. G. Reagan acted as ushers. Flowers were sent by the management and company of the theatre and by a large number of friends and relatives.

H. W. Savage's opera company is to be heard in Boston the coming season at the Tremont Theatre. This will be good news to the hosts of music lovers, who were disappointed because Mr. Savage did not bring his company to Boston two seasons ago.

It is said that Tony Cummings has signed for the Corse Payson Stock company at the Park Theatre next season.

W. E. GREENOUGH.

PHILADELPHIA.

A Brief Record of Summer Amusements in the Quaker City.

(Special to The Mirror.)

PHILADELPHIA, July 7.

The William G. Stewart Opera company with A Runaway Girl achieved a success at the Park Theatre on the opening week. Everything was in their favor. Cool weather and an excellent company drew large audiences. The musical comedy is continued this week, with The Geisha in rehearsal.

At the Parks.—The Kilties Band is at Willow Grove; Fairman's Boston Band at Chestnut Hill; Conterno's Band at Woodside, and Liberati's Band at Washington Park.

At Young's Pier, Atlantic City, N. J., 'Way Down East is booked for Aug. 14; Foxy Grandpa for Aug. 11, and Lovers' Lane for Aug. 18 for two weeks.

Rosati's Naval Reserve Band is playing on the Pavilion, Cape May, N. J. The season opened July 3, and will continue two months.

S. FERNBERGER.

ST. LOUIS.

Better Summer Garden Weather—New Opera by Local Composer—Current Bills.

(Special to The Mirror.)

ST. LOUIS, July 7.

The Summer garden managers had troubles of their own for the month of June. Rain and cool weather played a continuous performance, and could not be counterbalanced by the good bills offered at the different gardens. The climax came on Saturday and Sunday, June 28 and 29, when a perfect deluge completely routed the out-of-door entertainers. In several cases performances were omitted on Sunday afternoon and evening. Monday, June 30, the weather man got his machine working regularly again, and since then it has been warm and business has jumped.

All records were broken on the Fourth, when the gardens could not handle the enormous crowds. Delmar probably got the greatest business as Jannoupolo and Kingsbury had made more preparation for the occasion than the other gardens, and then they got the greater portion of the 10,000 people from the Delmar Jockey Club, which adjoins the garden, when the races were over.

The Delmar Opera company improves as the season advances. The performance last week of La Mascotte was the best thus far, and the audiences after Sunday were large and enthusiastic. As Prince Lorenzo, J. Clarence Harvey made an emphatic hit. Maud Williams' Bettina was also pleasing interpretation. Miro Delamotta was pleasing as the Shepherd, while Edwin A. Clark made an imposing Prince Frederic, Blanche Chapman and Carrie Reynolds alternated in the role of Fiametta. The minor characters were interpreted by Frank Rainger, Alex Joel, Formosa Henderson, and Esther Mantell. Fra Diavolo is this week's bill, with Miro Delamotta in the title-role. Maud Williams is Zerlina, Edwin A. Clark Lord Allcash, and Blanche Chapman his spouse. The other attractions at the garden continue to please the Delmar patrons. Along the Midway the Cherry Sisters have firmly established themselves with those who find amusement in a delineation of the ridiculous. The Mexican Village is another of the new attractions which has incited interest among Delmar patrons. Darkness and Dawn, A Day in the Alps, the Bishop Dog, and the Monkey Theatre, the miniature railway, and the Streets of India are all furnishing novelties from week to week. In the latter two new high diving horses have been introduced.

The Gruen Stock company at Eclipse Park presented The Life Lights for week of June 29 to only fair business, on account of the inclement weather. The company gave a good performance and the mounting was the best of the season so far. Jessie Cunnington as Lasca, Walwin Woods as Captain Dan Ingraham, and Tom Sterrett as Colonel Norton deserve mention. This week, Why Jones Left Home.

The audiences that have witnessed the performances of the Buhler-Kemble-Rising Stock company have been remarkably large and appreciative, even though the weather has been unpleasant. Mr. Buhler is already a warm favorite, and Lillian Kemble is even stronger than last year. The Two Orphans was well put on, and the company scored throughout the week. Richard III is the bill for this week. Anthony and Cleopatra is in preparation.

Homer Moore, baritone singer, critic, lecturer, manager, conductor, promoter, and teacher has essayed a new role. He has stepped forward as a full fledged maker of music drama. During the four years of his residence in St. Louis Mr. Moore has figured in musical circles as a sort of Pooh Bah. He has appeared with success in important roles at Choral Symphony concerts and various recitals; he has filled, for several years, a position in the choir of the First Presbyterian Church and also directed the choir. In addition, he formed and managed a music bureau, business-managed the Choral Symphony Society and the Odeon Building, lectured on the Wagner music drama, wrote lengthy criticisms of musical affairs for a local daily newspaper and various music journals, acted as local impresario to the Thomas Orchestra, Paderewski, Nordica, Lehmann, and others, conducted an orchestra, instructed a large class in singing, and now appears as composer and librettist. Mr. Moore's opera is called The Puritans, and some of the solo numbers were rendered by local singers at the Odeon last Monday evening.

As far as can be judged from excerpts of his opera given in concert form, with the orchestral parts played on a jangling, thin-toned pianoforte, Mr. Moore is a man to be reckoned with in his latest capacity. His work shows a strong, sure hand in the bold treatment of some good themes, and he builds up to his climaxes with stirring effect. A broad, dignified "Prayer" for basso and chorus, and an intricate, ingeniously worked out octette and chorus were the best of the numbers given. In some of his writing for solo voice and in the smaller concerted numbers Mr. Moore was not so successful, and an intermezzo for orchestra, supposed to be descriptive, failed, through the medium of the piano, to convey its intended meaning. Throughout, however, the work shows strength and individuality, but the performance at the Odeon last week gives only a vague idea of its dramatic possibilities.

The Gruen Stock company at Eclipse Park did not play on Saturday, June 28. This is the first time in the company's history that a night has been lost. Eclipse Park was the only park in St. Louis to keep open during the street car strike, and Mr. Gruen ran his season far into October of that year.

Pain's magnificent pyrotechnical display and spectacular representation, The Last Days of Pompeii, is drawing big crowds to Handlan's Park. The production this season is styled Pain's New Pompeii, and even surpasses all its previous presentations. These midsummer night carnivals are enchanting in the highest degree, and the firework features triumphs of the pyrotechnist's art. The grand ensemble of hundreds of performers on the monster open-air stage is a revelation.

Eddie Carruthers, manager of M. E. Mulvey's Theatre in Salt Lake, stopped off here last week en route to New York, to visit his old friend, Will S. Rising, manager of Koerner's Garden.

J. A. NORTON.

WASHINGTON.

A Cuban Opera—End of Opera at Chase's—The Arden Stock.

(Special to The Mirror.)

WASHINGTON, July 7.

At Freedom's Gate an opera written and composed by a local musician, Emil Mori, was heard for the first time at Glen Echo July 4 and 5, and will be continued twice a day during this week. The performances are under the auspices of military posts of the Union Veteran Union. The cast was made up of amateurs. Musically the opera has strong claims for praise. It has many single and concerted numbers and dashing airs and marches that are of a distinct national color. The locale is Cuba, and the story deals with the stirring war period. The story tells the persecution of a young Cuban girl, Mercedes, by the Spanish General, Gonsales, who loves her. Mercedes loves a Cuban General, José. Gonsales has her arrested on a false charge. She is sentenced to imprisonment until she listens to his protestations of love. She finds a friend in a young American war correspondent, Jackson, who accomplishes her release. The cast: Mercedes, Mrs. Ivy Shade; Amelia, Ophelia Hart; Sofia, Evelyn Forsythe; José, Harry Stevens; Gonsales, Alfred Terry; Jackson, R. Emmett Lewis. The opera was picturesquely costumed and mounted with specially prepared scenery by Walter G. De Curbe.

Manager P. B. Chase has concluded to bring the opera season of the Aborn company at Chase's Theatre to a close with the present week's presentation of The Mikado. William Broderick appears as Pooh Bah, Fred Frear as Koko, Nicholas Burnham as the Mikado, Grafton Baker as Nanki Poo, William Schuster as Pish Tush, Anna Lichter as Yum Yum, Hattie Arnold as Katisha, Norma Kopp as Pitti Sing, and May Lutz as Peep Bo. Business is still so good as to warrant a continuance of the season.

The third week of the season of the Edwin Arden Stock company at the Columbia Theatre witnesses an excellent presentation of The Butterflies, Edwin Arden appearing to excellent advantage in the portrayal of Frederick Ossian. Through a mistake last week Laura Nelson Hall was credited with the successful performance of Mrs. Seabrook in Captain Swift. That honor belonged to Emilie Melville.

JOHN T. WARDE.

CINCINNATI.

Il Trovatore at Chester Park—Lagoon Closed for Good—Various Topics.

(Special to The Mirror.)

CINCINNATI, July 7.

The second week of the Chester Park Opera company opened last night with Il Trovatore as the bill. Adelaide Norwood made a charming Leonore, and the other leading parts were all in competent hands. Carmen is underlined.

Brooke's Chicago Marine Band, which played a long and successful engagement at the Zoo last season, returned yesterday for a brief season of three weeks. A troupe of Hagenbeck's trained animals is expected to arrive before the end of the week for an indefinite engagement and will undoubtedly prove an attractive addition to the park.

Band concerts and attractive vaudeville bills continue to draw good crowds to Coney Island.

Last week it was announced that the Lagoon, for several years one of our most popular Summer parks, would be permanently closed and the property used for other purposes. For some seasons past business at the Lagoon has been unsatisfactory. No one could be found this year who was willing to risk opening the park at all, so the buildings will be torn down and the park dismantled as soon as practicable.

H. A. SUTTON.

BALTIMORE.

Personal Notes of Monument City—Vaudeville Managers Arrested—Notes.

(Special to The Mirror.)

BALTIMORE, July 7.

Tunis F. Dean, who is associated with Harry Davis in the management of the Grand Opera House, Pittsburg, arrived home on Wednesday last on a visit to his mother, who resides on Hamilton Terrace in this city. Mr. Dean is accompanied by James M. Brophy, who will remain as his guest for several weeks.

Wells Hawks, former business-manager of the Academy of Music, will go to New York the middle of the month to take charge of the preswork of the Frohman organizations.

Several of the proprietors of our river resorts have been arrested, charged with allowing children to appear in their vaudeville performances.

James Young is summering in Baltimore County.

HAROLD RUTLEDGE.

IN SUMMER PLACES.

PUNTLAND, ME.

All roads or steamers will lead to Peak's Island July 4, when Manager Goding, of the Gem Theatre, has arranged an elaborate celebration, on both land and water, so that, together with his excellent attraction, bowling the Wind, at the Gem, there will be amusements enough for all, and if the day is fair an enormous crowd is assured.

Peak's is hard hit with the ping pong craze. Half a dozen parties are on nightly, and the pit-pat of the ping pong ball is heard into into the night. All of the profession here play the game.

William H. Pascoe, an old-time favorite at Peak's, accompanied by his wife, arrived from New York last week and is stopping at the Inns's House.

Homer Granville brought up a party from Peak's June 30, that witnessed the McCullum Stock company's production of Sweet Charity from behind the scenes.

Messrs. F. J. Boyle, Arthur Evans, and C. G. Scribner, of the Castle Square Opera company, have arrived on the island for a fourteen weeks' vacation.

Sam Miles, the manager, is a guest of Norman Conniers at the Bungalow.

Lotta Eppinger has arrived from New York to join the Cape Theatre company, and will make her first appearance in the production of Rip Van Winkle the week of July 9. Miss Eppinger is a sister of Mrs. Ira J. Lamotte, wife of the manager of the Jefferson Theatre and the Cape Theatre. Miss Eppinger was formerly with Anna Held and Fiscodora and has signed next season with The Chaperons.

Mr. and Mrs. Spinney, parents of Lucille Spinney, have arrived for their annual vacation. Mrs. Charles Stanley and daughter, of New York, will arrive July 8.

Mrs. T. J. Boyle, of Nashville, Tenn., is at the Peak's Island House.

Frank Roberts, who was with The Christian last season, is summering at the Bay View House.

Dudley Buck, the well-known musical composer, has arrived at the Ottawa House, Cushing Island, for the season.

The little Misses Isabel Riley, Mildred Granger, Mabel Granger, Ruth Skillings, and Hazel Littlefield, are to give Norman Conniers an entertainment at his bungalow some afternoon this week.

M. C. RICH.

MT. CLEMENS, MICH.

The player is "king pin" here now and the Cameron Cottage is their headquarters. From this house a manager could put together any sort of a show, barring grand opera. If the patrons of the Murray Hill Theatre could see Henry V. Donnelly play hand-ball for two hours each day they would enjoy it as much as they do his stage comedy, for he is trying to lose about thirty-five pounds, and it's fun to see him lose this surplus avoirdupois. Thomas J. Reilly enjoys driving, and with his friends spends many happy hours at "Lakeside," that is one of our fashionable resorts on Lake St. Clair, three miles from here. Neil O'Brien keeps very quiet and is seldom seen except at the bath. Mr. and Mrs. Sam Bernard are very popular with the guests of the Park House, and Harry Von Tilzer and the Rogers Brothers are missed every hour of the day. Huyler Hastings and Harry Bulger, I hear, are arranging matters for a long distance auto race. The opening of the New Avery Theatre was very successful. Manager Lyon and each artist received some beautiful floral pieces. Miss Linton, with her local song on the hotel guests, made a big hit. Max Weber is here on his annual trip. William Wood, of the once great team of Wood and Sheppard, is stopping with friends in Detroit, but comes to Mt. Clemens daily for his mineral bath. Mat Berry furnished the Cameron Cottage with $200 worth of Pain's fireworks for our glorious Fourth of July. Mr. and Mrs. Ed H. Price are here for their annual rest. Johnny Iris and Al. Phillips are the real New York dudes, five changes of clothing daily being easy for them. John Cantwell, of the Howard, Boston, is our champion hand-ball player. Joe Welch was a visitor last week.

CHARLES W. YOUNG.

ST. JAMES, LONG ISLAND.

The usual theatrical colony has arrived at this resort with many newcomers, and the indications are that it will be a lively Summer here. The Bohemia Club held its first meeting for 1902, eighteen members answering to the roll call; the following ticket was placed in nomination for officers during the ensuing year: President, Edward J. Connelly; vice-president, Charles A. Bigelow; treasurer, William Gray; secretary, W. Walcott Marks; Board of Governors: Bert Leslie, Rapley Holmes, Joseph Coyne; Entertainment Committee: John Kernell, Jerome Sykes, Charles Burke.

The St. James Baseball Team, of which Willie Collier is captain, won the first three consecutive games of the season on the home grounds. While we are on the subject of baseball, we would inform the alleged players of Mt. Clemens, led by one William Cameron, that St. James boasts of three teams—namely, "the St. James'" the "St. James' Juniors," and "The Bohemias," any one of which is ready at all times to compete with the players of the suburb of Detroit.

Charles Bigelow's yacht, *Vel*, won the Bohemia Club pennant on July 4.

Mr. and Mrs. De Wolf Hopper are guests of Mr. and Mrs. Collier.

Mr. and Mrs. Tony Farrell are sending out invitations for the opening of "Shore Inn."

The late arrivals are Mr. and Mrs. E. J. Connelly, Louis Payne, Herbert Avyling, Charles Swain, Thomas Evans, and John Hogarty.

BOHEMIAN.

The theatrical colony at St. James, L. I., is arranging for a monster theatrical performance, to be given at Collier's Theatre in that famous village. The date will be either July 22 or 27. Just now the management are in doubt which. Rehearsals, however, are under way, and yesterday De Wolf Hopper and Joseph Coyne came up to town to forage for costumes and properties. The performance is to begin with a white-face minstrels' first part, in which, instead of lining up in stereotyped fashion, the performers will sit about in an easy, natural manner as though in a club room.

After the first part will come various sketches and specialties. Next there will be a burlesque, called A Trip to Paris, in which all the company will take part.

Some of the many who will appear are: William Collier, Louise Allen Collier, De Wolf Hopper, Joseph Coyne, John T. Kelly, and the McCoy Sisters. All the Thespians summering on Long Island are expected to attend. The proceeds will go toward building a grandstand for the St. James Baseball Grounds.

HERE AND THERE.

Annie Wood is summering at Port Jefferson, L. I.

Harry A. Truax is resting at the Hotel Chelsea, Atlantic City, N. J., prior to his departure for Europe.

Lillian Bernard is visiting her mother, Mrs. Scovel, at Darien, Conn.

Anna Hollinger left town last week to visit her home at Marion, Ind. She will spend several weeks at Wahnasse Lake, prior to beginning rehearsals with the Grand Opera House Stock company at Memphis, Tenn.

Mr. and Mrs. Arthur C. Alston (Retha Williams) are spending the Summer at Asbury Park.

George Richards is visiting his mother in San Francisco, Cal. He will return to New York in August.

Frances Florida and Ruth Macauley are visiting Mr. and Mrs. George W. Paige, at their cottage at St. James, L. I.

Wadsworth Harris is spending a few weeks in Maine with his mother and stepfather, General and Mrs. R. R. Murray.

Mr. and Mrs. Robert Eliot leave town this week for the Catskills, where they will spend the Summer.

Ida Glenn closed a special two weeks' engagement with the Girard Theatre Stock company on June 21, and after a long season under J. H. Wallick's management will rest for the Summer at Cape Cod, Mass.

Joseph Hart and Carrie De Mar left French Lick, Ind., where they have been resting for some little time, on Sunday. They will spend the next three weeks at White Lake, Sullivan County, N. Y. Mr. Hart writes that he and his wife are enjoying their vacation immensely.

George and Lizzie Conway will spend the Summer at Atlantic City.

Mr. and Mrs. J. K. Hutchinson (Rolinda Bainbridge) have left for their home at Sheldon, Vt., for a few weeks' visit. They open in August with A Fight for Millions.

Ernest Lamson left the city last week to join his mother in Chicago.

John E. Dvorak, the tragedian, is spending his time between Cleveland, Akron and Long Lake, O. The veteran actor, "Pop" Pierson, will join him the middle of July.

Eleanor Robson is spending the Summer in the Adirondacks, with her mother, Mrs. Madge Carr Cook.

Mr. and Mrs. Maurice Campbell (Henrietta Crosman) are spending the Summer at Siasconset, Nantucket Island. Mr. Campbell will return to town about July 10 to arrange for his next season's productions.

George Ober will go to Hastings-on-the-Hudson for the Summer.

Aaron S. Hoffman has gone to Bath Beach, L. I., for the Summer. While there he will work on new material for the Rogers Brothers, Nat M. Wills, Lew Dockstader, Stuart Barnes, and Carroll Johnson.

A. H. Woods, of Sullivan, Harris and Woods, is at Atlantic City for a week.

Mr. and Mrs. Corse Payton (Etta Reed) left on Wednesday for Centerville, Iowa, to spend the Fourth with Mr. Payton's mother. Miss Reed will stop and visit her mother in Ohio on her return, and Mr. Payton will come direct to New York and prepare for the opening of the next season at his Brooklyn Lee Avenue Theatre and Boston Park Theatre.

Mr. and Mrs. Fred G. Andrews (Gertrude Andrews) have been re-engaged by Corse Payton for the coming season. Mr. Andrews will manage the Lee Avenue Theatre, Brooklyn, and Mrs. Andrews will continue as press representative. Mr. and Mrs. Andrews have gone to Kennebunkport, Me., for a brief vacation.

Cheridah Simpson, the prima donna of King Dodo, has decided to spend her brief vacation with friends at Narragansett Pier.

Manager George J. Appleton, of the Goodwin-Elliott company, is summering on Lake Hopatcong, N. J.

Blanche Walsh left last Wednesday for Saranac Lake, where she will remain until Sept. 1.

William J. Kelley, who will play Massala in Ben Hur next season, is summering at his home at Newburyport, Mass.

Ralph Bingham on June 25 closed a long and successful season. He has recently purchased a large house at Tioga, a suburb of Philadelphia, where, he says, "the latch string is always on the outside to his professional friends.

Joe Thayer will close an eleven weeks' engagement as stage-manager at Celeron Park Theatre, Jamestown, N. Y., July 16, after which he will rest at Crescent Beach, Mass., until the opening of the regular season of Our New Minister.

Minnie Ashley has purchased what is known as the Brown residence at Great Neck, L. I., and will spend the Summer there. Other theatrical folk who are spending their vacations at Great Neck are Lillian Russell, Marie Dressler, and Clay M. Greene.

Fourth of July was very generally celebrated by Thespians this year. At St. James, L. I., William Collier and Jerome Sykes officiated as prime movers in the celebration there. At Elmhurst, Tony Pastor, John T. Kelley, and Harry T. Kelley amused themselves and the children of the place by setting off fireworks. At the Pequot House, New London Harbor, Mr. and Mrs. Lew Dockstader were guests until Sunday, and at Greenwood, on the Hudson, Kathrine Bensteau entertained a large party of friends on Independence Day.

Beatrice Darlington is recovering from an affection of the throat at her home at Orange, N. J.

George S. Fell is again at Narragansett Pier, R. I., for the Summer.

Mrs. W. J. Florence and her daughter, Josephine Florence Shepherd, are at the Lloyd House, Asbury Park, N. J. Her daughter will remain until rehearsals are called for S. Miller Kent's The Cowboy and the Lady.

Mr. and Mrs. Paul Gilmore have gone to Atlantic City for a couple of weeks to visit Mrs. Gilmore's mother, Mrs. Goodwin, of East Liverpool, Ohio.

Mr. and Mrs. Myron Calice (Anna Stanton) are summering in the Catskills.

Mr. and Mrs. L. M. Tay (Rose Watson) are spending the Summer at Rockaway Beach.

Nellie McHenry, Mr. and Mrs. James T. Powers (Rachel Booth), Stuart Robson, Nell Burgess, and Theodore Schad are at Highland Beach, L. I.

Harry Leighton has purchased a farm near St. James, L. I., and is spending the Summer there. Mr. Leighton will be featured in Rupert of Hentzau next season, under the management of Wallace Munro.

Andrew Robson, who is to star next season in Richard Carvel under Wallace Munro's management, is on a long fishing trip among the Thousand Islands.

Louise Muldener is summering in the Catskills.

Marie Trumbull has returned from the West and has gone to Asbury Park to remain until rehearsals are called for The Irish Pawnbrokers, in which she will again be featured the coming season.

Thomas W. Ryley, of Fisher and Ryley, is spending the Summer between New York and Avon-by-the-Sea, N. J.

Charles H. Bradshaw is resting at North Scituate, Mass.

Walter J. Moore, the amusement promoter, is the guest of Mr. and Mrs. Edgar Selden at their Sea Gate, L. I., residence.

Thomas E. Shea, the successful romantic star, is summering at his beautiful residence at Belfast, Me., where between swimming, deep sea fishing and ping pong playing, of which he is the local expert, he is perfecting himself for his appearance in Edgar Selden's new comedy-drama, the title of which has not yet been disclosed.

Cora Quinten, who is to be featured in The Fatal Wedding, and her mother, Lois K. Quinten, are summering at Coney Island.

Mr. and Mrs. William E. Bonney are summering at Niagara Falls. Bernard Kavanagh is also spending a few weeks at that place.

Helen Harrington, of San Francisco, has returned from a vacation spent very pleasantly in Western New York.

Fannie Denham Rouse left yesterday for Mountaindale, where she annually whiles away the hot season. She will return to commence rehearsals in The Greenhorn.

Mr. and Mrs. Henry Beresford (Emma Dunn) have taken a bungalow along the Delaware at Bingham's Ferry, Pa., for the Summer. Last week J. J. Coleman, Mr. Beresford's manager, paid his star a visit.

PROFESSIONAL DOINGS.

Only a Shop Girl, in which Lottie Williams Salter is to star, will open its season on Aug. 18 and will be presented in New York at the Star Theatre on Sept. 1. Miss Salter and Ed R. Salter are at present visiting friends in Detroit.

In a report by Governor A. U. Betts, of the province of Albay, in the Philippine Islands, it is stated that the natives have built a number of small theatres where performances are given at intervals to vary the monotony of life there. It is also said that fairs similar to those held throughout this country are being arranged.

The Perschi-Baldini Dramatic company will open the regular season Aug. 4, playing over the Greenwall circuit, with the principal Southern cities to follow. The Perschi-Baldini Stock company will remain at Chilhowee Park until late in September. They are doing the biggest business in the history of the park. Eighteen people comprise the company, besides vaudeville features. The members of the regular stock company are all staying at "Baldini Cottage," a delightful spot in the park overlooking the lake, about a hundred yards from the theatre.

Bennett and Moulton have secured the rights to produce Dangers of New York by three of their companies from Howard Wall. They have other plays under consideration, also controlled by Mr. Wall.

Foreign players in England have been asked to make an accounting of their earnings, for the purpose of having the English income tax levied upon them.

Frank L. Goodwin will send out companies in A Country Editor and The Stranglers of Paris next season.

Mark E. Swan will produce The Silver Dagger next season.

Warner and Altman will present A Montana Outlaw in the West next season.

In conjunction with H. Ascherberg, the new lessee of the Apollo Theatre, London, George W. Lederer will present at that theatre either The Strollers or one of three other musical comedies, that have not yet been decided upon, some time next Autumn.

The date announced for the opening of the new West End Theatre in Harlem is Sept. 27.

Sam Blair will produce next season a new play by James A. Gerry, entitled The Tie that Binds.

Theodore Kremer recently cabled Fred G. Ross, who will produce his new play, Beyond Pardon, next season, that he has arranged for an English production of the play early in September and will remain abroad until rehearsals commence.

All On Account of Eliza will be taken out the coming season by Fred M. Mayer. Charles H. Green will manage the company.

Harry A. Ellis, the tenor, who has been with Primrose and Dockstader's Minstrels for the past four seasons, has been prevailed upon to remain with that company next season. Mr. Ellis has been counting on going to Italy to study for grand opera.

John J. Farrell, who will star in James H. Wallick's Bandit King and Cattle King the coming season, will wear the costumes that Mr. Wallick used when he played the parts; also a rancheman's suit made of buckskin by the Sioux Indians and worn in Custer's last charge on the Little Big Horn.

Emily Fulton, who fell on the stage during one of the early performances of The Chaperons and injured her spine, has recovered sufficiently to return to the cast.

Randolph Mordecai, of Annie Russell's company, sailed for Southampton on the *St. Louis*, July 2.

Mr. and Mrs. Edward Mackay (Julia Stuart) sailed on Saturday for Glasgow on the *Furnessia*.

Emile La Croix has been delivering lectures on diet. He believes in a diet of nuts and fruits solely.

Eddie P. Bower was raised to a thirty-second degree Mason at the Masonic reunion held at Williamsport, Pa., June 26 and 27.

Fanny Schurman, a young Russian singer and actress, was taken to Bellevue Hospital last Monday from the Clara de Hirsch Home to be examined as to her sanity.

Mrs. Georgie F. Innes was granted an absolute divorce from Frederick N. Innes, the bandmaster, in New York, on June 3.

Henry C. Peakes, who sang the role of Gaspard in The Chimes of Normandy twenty-five years ago, has been especially engaged to sing the part in the revival of the old opera at Terrace Garden this week.

Dr. Robert Curtis Brown was granted a divorce from Mrs. Jan Van Norman Brown (Jane Peyton) in Milwaukee, Wis., on June 30.

Grace Cameron, last season the prima donna soprano of the Foxy Quiller company, is spending a few weeks in the city and at neighboring seaside resorts. It is likely that she will go to Paris later in the Summer on an important professional errand.

Betty Vanini, a German actress, who is nearly ninety years old, returned to the stage for a single performance of the operetta, Raimond, in Vienna, recently. She played the role of an old fairy—a part which she originated with great success forty years ago.

Henry Beasley and Beatrice Flint, both members of the Isabelle Underwood Opera company, were married at Pleasure Bay, N. J., where the company is now playing, on July 1. After the ceremony Miss Underwood gave a dinner in honor of the bride and groom at the Avenel Hotel.

Madame Teresa Carreno, pianist, was married to Arturo Tagliapietra, of New York, in Berlin, on June 30.

Louis Regan has sold to H. M. Blackaller the four-act comedy-drama, An American Heiress. Arthur Blackaller will be featured in the play next season.

Among the managers in New York last week were Lee M. Boda, of Columbus, O., manager of the Valentine Theatre circuit, and W. R. Stroudez, manager of the Temple Theatre at Fort Wayne, Ind.

Edythe Sherrett was married in Memphis, Tenn., on July 3 to David B. Wills, a non-professional.

Louise Beckman, who will star in Just Landed, has received the manuscript from the author, Theodore Kramer, who is in London, and will begin rehearsals Sept. 15.

Channing Pollock has been re-engaged for next season by William A. Brady. He will go ahead of Grace George immediately after the close of the Woman's Exhibition at Madison Square Garden, of which he is press representative. This will be Mr. Pollock's third season with Mr. Brady.

William Burry, attorney for Edmund Rostand, asked Judge Kohlsaat in Chicago on July 3 for an immediate reopening of the Cyrano de Bergerac case, in which it was recently decided that the play was plagiarised from Samuel Eberly Gross' drama, The Merchant Prince of Cornvilla. Judge Kohlsaat decided to hear Mr. Burry further on July 10.

Myra Collins has returned to New York after an enjoyable vacation on the water. Her trip consisted of sailing on the Ohio River from Wheeling, W. Va., to Cairo, Ill., down the Mississippi River to New Orleans, La., across the Gulf of Mexico to Key West, Fla., and thence up the Atlantic Ocean to this city. This is the third trip she has made during the past four Summers over the same route. Miss Collins added two hundred views to her photographic collection this time.

Broadhurst and Currie have completed the organization of their Sweet Clover company for next season. Blanche Hall, Beatrice McKenzie, and Lew Newcomb have been engaged, and the rest of the cast will be the same as last season. A. G. Delamater will be the business-manager in advance, and A. A. Thayer the representative with the company.

A Son of Rest is the title chosen by Charles Neuman for his new musical comedy in which Nat Wills is to star next season under the management of Broadhurst and Currie.

J. Duke Murray has been engaged by Broadhurst and Currie as business-manager of Edward Garvie in Mr. Jolly of Joliet. H. A. Wickman will be the acting manager with the company.

The scenery for the revival of The Ivy Leaf, which is to be put on next season by J. Frederick Thomas, is being painted by Joseph A. Physioc. Herbert E. Denton has been engaged for the singing lead. The tour will be under the management of Elmer E. Potter.

Maeterlinck's drama, Monna Vanna, recently prohibited by the London play censor, will be produced in that city by Lugne-Poe and his French company at a series of invitation performances.

Adele Ritchie was ill Friday evening and couldn't appear in A Chinese Honeymoon at the Casino. Aimee Angeles volunteered to take Miss Ritchie's part. Without a rehearsal she played it excellently and added new laurels to those she has won in her own role.

Harry Corson Clarke is off on an automobile trip in a forty horse-power road machine. He reached Providence, R. I., on Sunday and will proceed in a few days to Atlantic City. Mr. Clarke will open his season in Hello, Bill, on Aug. 7. Next Spring he intends to revive What Did Tomkins Do for an Eastern tour.

Nina Gillette has replaced Sallie Fisher in the cast of The Chaperons.

Leonora Bradley, the well-known character actress, has entirely recovered from the very dangerous illness that kept her in a hospital in Boston during May and June. Her room in the hospital was kept well filled with flowers by members of the Boston Chapter of the Actors' Church Alliance and other Boston friends. Miss Bradley will return to her stage work next season, but she has not yet signed any contracts.

A divorce of Ernest Shipman and Rilo Hext was entered at Chicago on June 30, without alimony.

Joseph Arthur has rented Blue Jeans for thirty-five performances in small California towns and three performances in Honolulu.

A Son of Rest is to be the title of the play in which Nat M. Wills is to star in 1903 under Broadhurst and Currie's management. It is by Charles Newman.

Isabel Pitt Lewis has recovered from the attack of smallpox that confined her to the Municipal Hospital in Philadelphia, and will spend the Summer at her home at Brookline, Mass.

The benefit tendered William Parry at the Herald Square Theatre on Sunday evening drew a good audience and the programme was generally entertaining.

Captain Basil Hood is at work in England on a new play called Griff's Girl. It will be serious in character, and roles are being especially written for Madge Lessing, Holbrook Bliss, Frank Mills, and James E. Sullivan. The play is to be produced in London in the Autumn. Captain Hood wrote Ib and Little Christine, Sweet and Twenty, and sundry musical comedy books. This is his first long drama. Miss Lessing and Mr. Sullivan are new to serious work, too.

Charles Verner is in England, where he will start touring in A Jolly American Tramp.

William Loraine has entered into an agreement with Henry W. Savage to compose the music for Mr. Savage's productions during the next three years. Mr. Loraine is not to compose for any one else, and Mr. Savage has agreed to produce all his works. Mr. Loraine and George Ade will collaborate on Peggy from Paris and doubtless on other musical comedies to be produced by Mr. Savage.

Sydney Price and Walter Montague have engaged passage for England on the *Philadelphia*, sailing July 9.

Horace Lewis came to town yesterday from Boston to confer with Fred G. Berger, under whose management he is to star next season in the Sol Smith Russell plays. He will remain here until the end of the week.

Maud Wilson, last season a member of the Proctor Stock company, is dangerously ill at her home in this city.

George O. Starr, of the executive staff of Barnum and Bailey's Circus, arrived in New York from Europe on the *Philadelphia* last Saturday.

The remains of Nellie Bair, the singer and vocal teacher who died recently in this city after undergoing a surgical operation, were buried last week by the Actors' Fund.

Ernest Hogan will star next season under the management of Gus Hill in a new musical comedy by Paul Laurence Dunbar, with music by William Marion Cook. The offering has been named My Friend from Georgia.

Julius Steger will originate one of the principal roles in Sally in Our Alley at the Broadway Theatre before joining Jerome Sykes in The Billionaire.

Minnie Dupree arrived home from England on Saturday. She will be in town a few days and then go to Plymouth, Mass., which is the scene of the play, A Rose o' Plymouth Town, in which she will star under the management of W. G. Smyth.

Cranley Douglas, who made such a hit with William Collier in On the Quiet, will soon return to this country from England.

Sam S. Shubert, who has been ill since Saturday, was said yesterday to be much better.

A. Thalheimer is acting as treasurer of A Chinese Honeymoon in the absence in Europe of Jesse L. Oberdorfer. Mr. Thalheimer is also arranging the details of next season's tour of The Belle of New York.

Wagenhals and Kemper's production of The Tempest, in which Frederick Warde and Louis James are to star next season, will, it is promised, be very elaborate scenically. The company will number fifty.

Goyert and Mayne's production of Paul Woodworth Hyde's new musical comedy, A Jolly Man's Troubles, will play throughout the West for the first fifteen weeks of its season, which begins Aug. 20. Rehearsals will begin on Aug. 1. A Jolly Man's Troubles may be followed later in the season by another of Mr. Hyde's musical comedies, two scenes of which are laid in the Philippines and one in Washington, D. C.

The authorities of the New York Polyclinic Hospital report that Roselle Knott, who has been a patient there for the past few weeks, is now able to walk about, and will probably leave the hospital next week.

The tour of William Bonelli and Rose Stahl in Janice Meredith will be principally through Southern territory.

ENGAGEMENTS.

Louise Muldene, for Beyond Pardon.

Nina Fallin, for The Power of Truth.

David Torrence, for The Strollers.

By Henry W. Savage: Jeanette Bageard, George De Long, and Edgar Norton, for The Prince of Pilsen; Maude Lillian Berri, Templar Saxe, Fred Frear, and Frank Moulan, for The Sultan of Sulu.

Fannie Denham Rouse, to create a character part in The Greenhorn.

By George Samuels: Mabel Blake with Fisher and Carroll in That's All; Fred R. Morgan, manager; George Purcell, agent, with The Convict's Daughter.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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MIRROR SUBSCRIPTIONS FOR THE SUMMER.

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FRIENDLY CRITICISM.

THE words of caution, admonition or criticism of a friend always should be accepted as the tribute of a well-wisher. Reputable newspapers everywhere hold the stage in high esteem, and when such newspapers criticise the defects of the theatre and call attention to its needs their words should be accepted at their value, even if they are not heeded.

In a recent review of the past theatre season that sterling journal, the Springfield *Republican*, touched upon several matters in a pertinently critical way, and at all times showed a pronounced friendliness for the stage. Some of its statements might provoke question from persons of little knowledge in the premises, while essentially true, as those knowing must admit. Thus:

> We have now on the stage a larger proportion of plays of slight or questionable morality, and of actual immorality, than had before been in this country or in England since the vulgar and vicious days of CHARLES II. Even CONGREVE and APHRA BEHN, with their outspoken sentiments—the custom of their day, when GRAMMONT wrote his memoirs and virtue was an almost incredible foible of women of the court and of high society—even they would find that new incitations have been discovered by the playwrights and managers of the present day in our country. The subtly wicked play, if we may trust the newspaper critics—and there are always some we can trust to the uttermost—is now everywhere in evidence.

In spite of this, the *Republican* recognizes that "the stage never appealed more directly than now to the simple, sweet, domestic and healthy emotions." And it concludes that, in view of this fact, it is not pertinent to denounce the stage in its entirety, for there are with the other sort many plays that appeal to the better emotions. As to the cause of the reprehensible the *Republican* says, while admitting that commendable things are also exploited:

> This is a part of the syndicating business, which, under the common name of the Theatrical Trust, frankly confesses that it has no purpose save money-getting. Anything that will draw is their one requirement, and they know that there is a public for any grade or description of play which they can secure. That tells, of course, the truth that the present management of the theatrical business in this country, whatever it may be elsewhere, has quite left behind the older standards of the last century in which high dramatic quality was an essential, and that included a literary quality.

The *Republican* with something like enthusiasm refers to the few plays now presented that nobly inspire the public, and pays tribute to the actors whose adherence to artistic ideals makes such plays possible at a time when the commercial idea rules. And the *Republican* contends truly that "there is always room, even in the most commonplace days of cheapened life, for the giant office of tragedy." In the trivialities and commonplaces of life to-day it is good to discover that there are depths of emotion and heights of inspiration that nothing can so effectively sound and impulse as a great serious play greatly illustrated.

ELOCUTION.

THE National Association of Elocutionists, recently assembled in Chicago, declared in favor of legislation to regulate the teaching of that art. The president of this association is reported to have said in relation to this matter: "If those who treat our teeth must have the sanction of law, why cannot we invoke the majesty of that law to protect us against those who would, in an elocutionary way, take charge of our voices, our minds, our souls?"

In spite of the fact that what is known as and taught as "elocution" has improved greatly in recent years, there is still too much that is put forward as elocution that is not elocution, and too many persons teaching that which is elocution only in name. Many of these false teachers no doubt, if not the greater number of them, are members in good standing of associations of elocutionists. The president of the National Association of Elocutionists does not appear to have recognized these facts, and it is reasonable to presume that any law to regulate the teaching of elocution formulated or furthered by the persons that belong to societies of elocutionists would make for the recognition of such persons, their membership in such societies being held by such societies to be at least *prima facie* a guarantee of their fitness, "in an elocutionary way, to take charge of our voices, our minds, our souls."

It is one thing to "invoke the law," and another thing to determine just what persons shall feel its hand, which in the cases of many so-called elocutionists should be a heavy hand.

A very good definition of "elocution" is that in the Standard Dictionary: "The art of correct intonation, inflection and gesture in public speaking or reading; proper oral delivery." As another authority has it, "Good elocution consists in the natural expression of thought by speech and gesture." How many so-called elocutionists naturally express thought by speech and gesture? In his description of WENDELL PHILLIPS, MARTYN said: "He never elocutionised. There was nothing pedantic in his utterance." Which few but pregnant words, by the way, may be applied affirmatively to many—alas! too many—so-called "elocutionists," to whom the natural in expression is an enigma, and who obscure thought rather than reveal thought.

SUGGESTIVE BEQUESTS.

THE MIRROR some months ago recorded the fact that Mrs. INA C. KISO, who died in St. Louis, had bequeathed about $90,000 for a chair of dramatic art in Washington University. Mrs. KISO never had been identified with the stage, and her bequest simply illustrated her regard for the theatre and a wish to promote the art of acting. Her will directed that the income from the sum bequeathed should be used to pay the salary of a member of the dramatic profession as an instructor in the institution named, and to provide for the annual tuition of five students, to be selected by the faculty of arts of the University.

A second bequest of this kind has been announced. The will of JULIA HANNA WILLIAMS, who died recently in New York, has been filed for probate in Detroit. This decedent has bequeathed $1,000, to which other sums to be realized from her estate are to be added, and this fund is to be placed in the hands of a committee named to be advanced "to talented women students of the art dramatic, acting professionals preferred," as a material assistance in the pursuit of their art. It is the hope of the testator that this may form the nucleus for an endowment of a national school of acting, or, if that is not possible, that it may lead to the creation of a dramatic chair in one of the universities.

Both of these bequests would seem to be hedged with difficulties as to the realization of their individual purposes, but both are so unusual and so suggestive of a turning of the attention to the theatre of persons that may devote larger sums to some such purpose with practical provision for fulfillment, that they may be said to mark a novel form of appreciation of dramatic art at a time when such appreciation is needed.

THE FOURTH AT THE ACTORS' FUND HOME.

Through the thoughtfulness of Superintendent Corbyn, aided by Milton Nobles, representing the Board of Trustees and Governors, Independence Day was made notable at the Actors' Fund Home on Staten Island. Visitors dropped in steadily during the day. Among them were Mr. and Mrs. George Thatcher and Miss Thatcher, Mr. and Mrs. J. Duke Murray, Mr. and Mrs. D. J. Edwards, Mr. and Mrs. John E. Ince, Laura Bellini, Mr. and Mrs. Milton Nobles, Dorothy Nobles, Milton Nobles, Jr., Miss Keene, daughter of the late Thomas W. Keene; Mr. and Mrs. George Martin, Samuel N. Jones, C. H. Jackson, and at least a score of others, all well-known professionals or their invited guests. The seventeen guests of the Home, all of whom were well known to most of the visitors, were as happy as school children on Saturday. Mr. and Mrs. Sheridan Corbyn, superintendent and matron, were omnipresent. Their hospitality was delightful. There were a dozen or more young people, sons and daughters of visitors. These were taken in charge by Mr. Corbyn's charming young daughter, and they made a beautiful picture on the croquet and tennis lawn. John Walsh, the "Lone Fisherman" of the Home, temporarily forsook his shady seat under the big beech and gave the bass a rest.

Visitors who were there for the first time were amazed at the vastness and beauty of the place. The Home itself, its luxurious equipment, its artistic appointments, and its exquisite, home atmosphere, was a revelation to them, as it has been and will be to all who visit it.

Dinner and tea were served to about one hundred guests and visitors. In the evening the spacious parlors were transformed into a miniature auditorium, with the national emblem everywhere in evidence. Harry Hapgood was master of ceremonies. William H. Danvers, a Home guest, read the Declaration of Independence with fine elocutionary effect. Nellie Atwood Leverich, of Brooklyn, a guest of Mr. and Mrs. Nobles, played "The Rustle of Spring," with an exquisite touch and finish. Miss Corbyn, aged fourteen, recited beautifully Drake's "Ode to the American Flag." Lew Parker, a guest of the Home, played his banjo with the old time snap, and sang and told the story of the darkey who went to see Othello, with the same quaint humor that some of us had heard him give it thirty years ago. Laura Bellini, accompanied by Miss Leverich, sang "I've Something Sweet To Tell You," and "A May Morning," holding the little audience spell-bound with the purity and sweetness of her voice and the perfection of her method. George Morton recited "The Star Spangled Banner," revealing the dramatic power that lies hidden in the lines of the old anthem. Miss Ross, a Home guest, recited "Little Breeches," and Mrs. Foster, a visitor, gave a capital recitation, "When the Minister Comes to Tea." "Daddy" Bauer, a guest of the Home, recited, with strong dramatic effect, the story of a wreck and rescue on the Welsh Coast. "Billy" Gilbert, a Home guest, and once Augustin Daly's leading comedian, sang, with a delightful brogue, delicate humor, and excellent voice, two or three droll come all ye's.

Milton Nobles then broke the old boys all up by reciting, in his incomparable way, "The Other One—Was Booth." This he followed with a story from advance sheets of his forthcoming book. It is a historic incident, related in Mr. Nobles' happy "Shep Talt" vein. It is called "The Heroes of North San Juan," and relates how a little company of stranded players saved the mining camp of North San Juan, Cal., from destruction by fire, on July 4, 1870. The "heroes" were Robert S. Lindsay, R. G. Marsh, and the speaker. Mr. Lindsay is at present a prominent and successful lawyer in Seattle, Wash., and Mr. Marsh, a Home guest, in his eighty-fifth year, sat beside the author as he read, and nodded smiling approval of the serio-comic incidents, as his mind gathered them in after two and thirty years. Mr. Marsh does not look or act a day over sixty—yet he put Louis Aldrich on the stage in the fifties, as one of the "Marsh Children," and called him the "Infant Roscius." A fine life-size portrait of Aldrich, the real originator of the Home, fills the entire mantel space in the parlors. It is the only portrait allowed in the room. Mr. Marsh sat under it and Mr. Nobles stood facing it as he read. Who can reveal the thoughts that ran through their minds, and the minds of many others present during those happy hours?

Refreshments followed the little entertainment. Then came fireworks on the lawn. Pain had sent a fine display, with his compliments. As the last rocket ascended, and while the grounds and landscape were illuminated with pounds of colored fires, the guests and visitors, gathered on the spacious verandera, sang "The Star Spangled Banner," led by Laura Bellini, her magnificent soprano ringing and echoing over the lake and hills like a clarion. At ten thirty, the hour for closing the Home, the lingering visitors departed, reluctantly, after a day that will become notable as the first public reception and entertainment at the Actors' Fund Home of America.

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A LIE NAILED.

On June 12 last the *Evening Sun* published the following paragraph in its dramatic department:

> We take it that it is a fact unknown even to Mrs. Fiske herself that the adaptation of Divorçons, in which she is now appearing so successfully at the Manhattan, is the work of a well-known New Yorker, Mr. Leander Richardson. This version of Sardou's play was written by Mr. Richardson and sold to Henry Abbey many years ago. Numerous other versions of Divorçons were rife at the time, but this adaptation outlived them all, and although Mr. Richardson's name does not now appear on the playbills at the Manhattan, Mrs. Fiske and her husband, in selecting this version from all the others, have shown that they appreciate a fine piece of dramatic work.

Two days later the communication that follows was sent to the editor of the *Evening Sun*:

NEW YORK, June 14, 1902.

To the *Editor of The Evening Sun*.

DEAR SIR: The inclosed paragraph, which appeared in last night's *Evening Sun*, contains statements that are unfounded. The adaptation of Sardou's Divorçons that Mrs. Fiske uses, and the only one that she has ever read or seen, was written in 1895, especially for her use, and was produced first at McVicker's Theatre, Chicago, in March of that year. This adaptation, which was based solely upon the French play, was made by the undersigned. The *Evening Sun's* assertion that the version used by Mrs. Fiske is the same version that was produced by Mr. Henry E. Abbey, or that it was taken wholly or in part from any other existing adaptation, is false.

Yours truly,
HARRISON GREY FISKE.

Nearly a month has elapsed since this correction was sent to the *Evening Sun*, but it has said nothing whatever on the subject. THE MIRROR therefore relieves the *Evening Sun* of the embarrassment of denying one of the lies disseminated by its dramatic writer.
Acton Davies.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed to care of THE MIRROR *will be forwarded if possible.]*

P. F. H., Vicksburg, Miss.: The famous elephant, "Jumbo," was killed in a railroad accident at St. Thomas, Canada, Sept. 15, 1885.

S. C. M., Baltimore, Md.: Cleo De Merode made her American debut at Koster and Bial's, New York, Sept. 27, 1897.

H. L. K., Brooklyn, N. Y.: Harry Hicks and Edwin Curtis will not be with the Spooner Stock company next season. Mr. Curtis will be with the Ferguagh Stock company, Philadelphia.

F. U. T., Brooklyn, N. Y.: The review of Colorado appeared in THE MIRROR of Nov. 30, 1901. The play will go out next season with a new company, under the management of S. T. King.

J. S., Boston: A play entitled The Soldier of Fortune was produced at the Boston Museum on Nov. 28, 1877. Of course it was not Soldiers of Fortune.

F. Y. R.: J. J. Macready died in Hilton, N. Y., June 22, 1899. His obituary appeared in the issue of THE MIRROR of July 4, 1899, which you can obtain on the payment of $1.

A. S. C., New York: Sylvia Lynden replaced Olga Nethersole in Sapho at Brooklyn, N. Y., Jan. 28 to Feb. 2, 1901: Buffalo, N. Y., Feb. 4-9, and at Milwaukee, Wis., Feb. 11-16.

S. W., New Orleans, La., and G. J. R., Allenhurst, N. J.: We would advise you to communicate with Samuel French, West Twenty-second Street, New York city.

S. G. N., Boston, Mass.: Maude Adams made her stellar debut at the Lafayette Square Opera House, Washington, Dec. 12, 1897, in The Little Minister. On Sept. 27, 1897, she opened at the Empire Theatre, New York, in the same play.

S. A. R., St. Louis, Mo.: Jenny Lind was born Oct. 21, 1821, at Stockholm, Sweden. She made her American debut in Castle Garden, New York, Sept. 11, 1850. She died in London Nov. 2, 1887.

J. P. B., Camden, N. J.: 1. The Belle of New York was first produced at the Casino, New York, Sept. 28, 1897. 2. The Circus Girl was first presented in America at Daly's Theatre, New York, April 28, 1897. It was originally produced at the Gaiety Theatre, London, Eng., Dec. 5, 1896.

I. K. S., Terre Haute, Ind.: The Mikado was first sung in America by a small company at the Museum, Chicago, June 29, 1885. On Aug. 6, 1885, it was presented for the first time in this country in a legitimate theatre, the Grand Opera House, Chicago, by Sydney Rosenfeld's company. The same company presented it for the first time in New York at the Union Square Theatre on July 20, 1885.

ROSCO, Washington, D. C.: 1. Henry Irving produced Ravenswood in London on Sept. 20, 1890. It then proved a success. Less than a year later he presented it again, when it was a complete failure and was withdrawn Jan. 10, 1891. 2. The last record we find of a performance of The Bride of Lammermoor was by the Welsh Sisters at the New Bowery Theatre, Oct. 8, 1883.

P. L. F., Montpelier, Vt.: The Sorrows of Satan was first produced at the Shaftesbury Theatre, London, Jan. 9, 1897. It was first presented in America at the Broadway Theatre, New York, Dec. 24, 1898, with the following cast: Prince Lucio Rimanez, John E. Kellard; Lady Sybil Elton, Mary Shaw; Geoffrey Tempest, Hyrsell Hassal; Mavis Clair, Grace Filkins; Duke of Launceston, H. Lovat Fraser; Viscount Lyton, S. Miller Kent; Diana Chesney, Anna Robinson; Lord Elton, James Lindsay; Duchess of Launceston, Ida Vernon; Amiel, R. Brown; Lady Maxwell, Ethel Barker; Mrs. Simmons, Ella Gerson; Bathsua, Harry Gwynette; Ellis, George Gaston; Miss Fitzroy, Magnus Keally; Morganton, Carl Ahrendt; Sir Thomas Tenby, John Sutherland; Servant, M. J. Cody, and Second Servant, Thomas Ince.

A. A. T., Cleveland, Ohio: Richard Mansfield appeared in the original American production of A Parisian Romance at the Union Square Theatre, New York, Jan. 10, 1894. The cast was: Henry de Targy, Frederic de Belleville; Signor Julian, Joseph R. Whiting; Dr. Chesnet, John Parselle; Baron Chevrial, Richard Mansfield; M. Tirandel, Walden Ramsay; M. Lambessere, G. S. Paxton; M. Vanmartin, Owen Fawcett; M. Trey, A. Kaufman; M. Duchatel, W. Morse; Ambrosine, Charles Collins; Pierre, W. S. Quigley; Marcelle de Targy, Sara Jewett; Madame de Targy, Ida Vernon; Rose Guerin, Maude Harrison; Baroness Chevrial, Eleanor Carey; Madame de Lage, Nettie Guerin; Madame de Valmery, Elsie Wills; Marcia, Nellie Wetherell; Gillette No. 1, Florence Levins; Barthoddi, Annie Waltman; Gillette No. 2, Nellie Gordon; Lombardi, Flora Lee; Bochon, Jessie Stuart; Adele, Estelle Clinton. The plot is briefly this: Henry de Targy, has a wife, Marcelle, who is capricious and frivolous. Therese Chevrial, a woman of the world, has a husband, the Baron Chevrial, who is a sordid voluptuary. Therese Chevrial elopes with a tenor and finally dies of a broken heart, while the Baron at the close of the play falls in a fit and dies of apoplexy.

THE USHER

Madame Janauschek is distressed by the newspaper accounts of her condition that have been in circulation recently. She has been described as a shrivelled, tottering wreck, living in abject poverty in Saratoga.

The actress sends THE MIRROR a letter wherein she denounces these misrepresentations. She had a stroke of paralysis some time ago, but she is progressing well under the skillful treatment she is receiving at a leading sanitarium, situated in the most agreeable part of Saratoga, near the United States Hotel. She has a nurse and an attendant with whom she takes a walk daily.

She is by no means forgotten. Friends call to see her frequently, and inquiries by letter as to her condition are received constantly. These Madame Janauschek is able to answer herself, and she carries on quite an extensive correspondence.

Her expenses have been considerable and her long illness has drained her resources. For that reason she has been obliged to offer for sale some of her jewelry—gifts of value from distinguished persons made during the zenith of her dramatic career in Europe. A testimonial for this grand old actress is now being discussed—a performance that will not only be worthy of her fame but will assure a fund sufficient to relieve her of material anxiety for the rest of her life.

Meanwhile, she is pained by the exaggerated and highly colored newspaper stories of her situation. Naturally, they are calculated to wound the pride of one who not so long ago was one of the great queens of tragedy.

♣

E. S. Willard, on his return to London, pointed to the 19,000 miles covered during his recent tour of this country as an achievement in theatrical travel.

As a matter of fact 19,000 miles is a mere bagatelle compared with some of the wonderful routes laid out by the Trust for companies other than its very own.

The manager of one attraction that has been manipulated as a "time-filler" assures me that the mileage of his company from September to January during the past season reached the very respectable figure of 45,000.

That route was a study in "jumps." It is safe to say that outside of a lunatic asylum or a day nursery it would be difficult to find a human being capable of planning a similarly preposterous itinerary, involving more eccentric "doubles," incessant journeying, or lost nights.

The manager further explains that he never knew where he was going more than two or three weeks ahead, and that in several cases his advance agent on arrival found that the local managers did not know of the booking.

♣

Of Marion Crawford's Francesca da Rimini, given recently at the London Garrick by Sarah Bernhardt, John T. Grein writes: "This Francesca is certainly not the medieval figure of haze-dimmed history. Francesca da Rimini could not have felt, nor sorrowed like this loquacious melodramatic heroine. She wears the clothes of the period, but the soul is of our times. One goes home no richer than he came. There remains nothing to think over, nothing to discuss." Bernhardt's interpretation of the heroine is described by the same able critic as modern to the core—"a revised edition of La Dame aux Camilias."

♣

According to the Troy *News* persons affiliated with the Trust have been trying to secure control of the Van Curler Opera House in Schenectady. "They have succeeded in securing some of the stock, but not enough to have anything like a controlling interest," says the *News*. "Most of the stockholders are satisfied with the present management, and one of the directors and a large stockholder says the Syndicate will be unable to add the Van Curler to its list."

♣

The half-dozen or more New England managers who have listened to the song of the siren Cahn and enrolled their theatres in the circuit which he has been busy organizing as a Trust tentacle, not only have given up their independence in booking attractions, but it is reported they have agreed to pay five per cent. of the gross receipts over to Cahn, who doubtless divides with the parent institution, by whose grace and under whose wing he operates. Very likely the managers in question were induced to submit to this tax for playing attractions that in any circumstances would book their towns, in the belief that they will enjoy such improved terms that the five per cent. will really come out of the pockets of the attractions.

♣

The neatness and completeness with which the Trust finds ways of turning every part of the body dramatic to its own profitable use, brings to mind a story that is told down East of an actor who spends his Summer vacations at a little place in Maine.

The actor noticed that when a farmer slaughtered an animal the liver and sweetbreads were invariably thrown away. One day he offered to buy these delicacies, but the farmer scornfully declined his money, giving him what he wanted.

Not long after when walking down the village street he found that he was the cynosure of all eyes and was followed by a wondering crowd. This pleased him mightily, because he thought his fame had followed him at last even to this obscure hamlet. But his vanity suffered a sudden collapse when he heard one yokel shout to another:

"Say, Hank, there goes the feller what eats innards!"

♣

Shakespeare's plays are seen more frequently in Germany than in England and America. At the Royal Theatre of Berlin, during the past season, one-third of the representations were Shakespearean. Eighty performances were given, comprising fourteen of the plays, Macbeth alone receiving twenty-three performances. Popular interest in Shakespeare is greater among the Germans than among any other people under the sun.

♣

In April last Elizabeth C. Winter, the dramatist, copyrighted a play under the title The Time of Roses. Recently a novel has been announced for publication, written by Mrs. L. T. Meade, an English story writer, with the title "In the Time of Roses." Mrs. Winter's play was completed last December and, therefore, she is entitled to the credit of priority in the use of the name.

The Time of Roses, by the way, was based by Mrs. Winter upon La Battaile des Dames (originally known in French as Un Duel en Amour.) Word comes from London that Captain Marshall is at work on a play from the same source.

Here, again, the idea of a new version of The Ladies' Battle came first to Mrs. Winter. Her comedy has been submitted to a well-known actress with a view to an early production.

♣

The great popularity of The Wizard of Oz continues at the Grand Opera House, in Chicago. "This is the third big success originated in this theatre," says a newspaper man fresh from Chicago. "The first was Hearts of Oak, a home production staged by John A. Hamlin in the early '70's; the second was Arizona, Fred Hamlin's own venture, in 1899, in which Kirke La Shelle afterward acquired an interest, and now The Wizard."

BOOKS REVIEWED.

THE KING'S GALLANT. By Alexander Dumas. Translated by Henry L. Williams. Street and Smith, New York.

"The King's Gallant" is a novelization of Alexander Dumas' play, Henri III et sa cour, which was one of the dramatist's early works. The novel is on the style of some of the more recent stories of mediæval France, but it hardly comes up to their standard of merit. There is plenty of plot, but it is confused and badly evolved. The conversations are frequently tedious and incomprehensible. "The King's Gallant" by no means ranks with some other works of its author.

SHE STANDS ALONE. By Mark Ashton. L. C. Page and Company.

"She Stands Alone" is a fitting title for a really remarkable book. The period, characters, and country dealt with are historical and of enthralling interest. The character of Euphrosyne, the wife of Pilota, the Procurator of Palestine, as depicted by the author, is at once strong and decided, yet sweet and womanly. She is a character that could in any age stand well alone. Aurelius, the centurion, is a type of the best that Rome produced, and the other characters are almost equally well drawn, while the story is very interesting.

A NEILL COMPANY FOR THE PHILIPPINES.

James Neill has perfected the organization of what will be known as the Neill Special Stock company. This company is to go to Manila, and will open at the Paz (Peace) Theatre, Sept. 15. The company will play the best of the repertoire of plays the Neill company has presented throughout the West, and will carry appropriate scenery. About $30,000 has been expended in equipping the organization for its Philippine invasion. The company is the outcome of arrangements made by William M. Milne, manager of the Paz Theatre, with Mr. Neill in San Francisco. Mr. Milne, who is a theatrical manager of experience, believes there is a large and profitable opening for an English speaking stock company in Manila, in that there are about 8,000 Americans in Manila, and nearly all are amusement-hungry. Mr. Neill's special company will sail for the Philippines about the middle of August. It will remain at Manila twelve weeks, then it will divide four weeks between Hongkong and Singapore; returning thereafter to Manila for eight additional weeks. Mr. Neill plans to make the Philippine trip himself the following season.

VENIE HENSHAW IN COMEDY.

Venie Henshaw, long a successful feature in the leading vaudeville and burlesque houses, has been secured by Edgar Selden for the unique part of a Yiddish slavey, in the Selden-Shea Amusement Company's production of F. Opper's Peck and His Mother-in-Law. Miss Henshaw is a genuinely comic woman, who has until now refused several offers to be "discovered" for regular comedy work. Her partner, Georgie Fransioli, late of the Fransioli Sisters, has also been signed for the part of a billionaire's daughter in the Opper piece.

A NEW ENTERPRISE.

A Notable Stock Company Combination with Pacific Coast Theatre Properties.

A new development in the stock company field has appeared and THE MIRROR is enabled to give the first news of it. The interests involved are the Neill and Frawley companies and several theatre properties on the Pacific Coast.

A corporation to be known as the Neill and Frawley Stock Companies has been organized under the laws of the State of California. The capital stock is $100,000, and of this amount $50,000 has been subscribed. Among the stockholders are Senator Clark, of Montana; Alfred Bouvier, of San Francisco; James Neill, T. Daniel Frawley, Oliver Morosco, and George H. Broadhurst. Senator Clark has taken $15,000 worth of stock, Mr. Bouvier is down for $10,000, while the others are subscribers for lesser amounts.

The purpose of the new corporation is to operate stock companies in Pacific Coast territory. Portland, Seattle, San Francisco, and Los Angeles are the chief cities covered in the plans. In San Francisco the companies will play in the Bouvier, the new theatre now in course of construction, which Alfred Bouvier will direct. The intention is to maintain ten companies, which will divide their time between the various points on the circuit. Charles Astor Parker—now Mr. Neill's manager—is to be the general manager of the new organization, and Mr. Broadhurst will act as its Eastern representative.

It has not been learned yet when the Neill and Frawley Stock companies will begin under the new arrangement. Hitherto Mr. Neill and Mr. Frawley's companies have been rivals in California and the West. Both actor-managers have built up excellent reputations and the trade-marks of their names have become valuable. Under the conditions imposed by the plans of the single company they will work together in harmony, and it is expected that advantageous selections of plays can be made. They mean to control virtually the entire stock company business of the Pacific Coast territory.

JAMES F. HAGAN DEAD.

James F. Hagan, once well known as an actor, but long since retired, died at the Home for Incurables, at Fordham, on July 6. He was stricken with paralysis a number of years ago and since that time had been under the care of the Actors' Fund. The immediate cause of his death was heart failure.

Mr. Hagan was born in New York city about seventy years ago. He received his dramatic training in the old stock companies, and in his prime he occupied positions of importance with the best organizations here and in other American cities. His most notable success was in the role of Hawkshaw, in The Ticket of Leave Man, which part he originated here.

Arrangements for the funeral and burial of the old actor have not yet been made. In case no relatives or friends come forward to take charge the remains will be buried by the Actors' Fund.

ENGAGEMENTS.

Anna Stanton, re-engaged as leading woman of When Reuben Comes to Town.

Lorle Eddinger, to play the ingenue part with M. B. Curtis in The Greenhorn from Breslau.

Hilda Helstrom, for the Swedish role in The Greenhorn from Breslau.

Olive M. McConnell, for The King of Trumps.

Anna May Bennett, as one of the "Picture Girls" in The Wild Rose.

Little Irene Clarke, by Butterfield and Bromilow, to play Little Venita in Man to Man. Mr. and Mrs. George Whitman (Eloise Davis), re-engaged for the comedy parts of Bud and Cissy.

Mazie Ferrell, re-engaged with Bob Manchester's Cracker Jacks burlesquers.

Master John Gough and Derrit Ashton Gough, for The Little Mother for next season and with the Nathan Appell Stock company at Altoona, Pa., for the Summer.

Augusta Glosd, re-engaged for The Liberty Belles.

Mr. and Mrs. William Marble, Jr. (Josephine Fox), re-engaged for C. H. Callahan's Pennsylvania.

By J. Wesley Rosenquest, for The Village Postmaster: Joseph Wheelock, George W. Garfield, Frederick Malcolm, Harry Brooks, Bert Hodgkins, George S. Palmer, Samuel Michaelson, George Martin, Frank Hainer, Eva Westcott, Florimond Farr, Grace Leith, Amy Hamlin, Lee Hobbs Martin, Louise Skillman, May Gooch, Pearl Willard, James P. Colton, manager; Gus Dunbar, agent. For Robert Emmet: Brandon Tynan, William H. Thompson, Francis Powers, William Elton, Owen Fawcett, Luke Martin, James H. Bradbury, Gerald Griffin, P. Aug. Anderson, John W. Doane, Hardee Kirkland, Frederick Sumner, Edward O'Connor, Angela Russell, Margaret Hayward, Carolyne White, Etta Baker Martin, Maude Beckwith, Ceicie Tynan. For Up York State, to support David Higgins and Georgia Waldron: Gabrielle McKean, Charles B. Coburn, John R. Cumpson, Harry Daus, Lillian Seymour, Arnold Reeves, Winifred Gray, Frank Snoman, Rose Adelle.

Edwin F. Maltiny, as general agent for the Barlow Brothers' Minstrels.

George Y. Sharkey, as leading man with For Home and Honor next season.

Lillian Bernard, with Margaret Sylvia in The Strollers.

For Beyond Pardon: Louise Lewis, Estelle Adams, and Austina Mason.

Rose Watson, re-engaged by Manager Gotthold with Elite Stock company, Gotham Theatre, Brooklyn, N. Y.

Grace Estelle Clarke, to play Chrystal in Hearts of Oak. She is spending the Summer at Brookline, Mass.

Grace Fenard, re-engaged for Too Rich to Marry.

Edna Hickey, by Frank D. Hennessey for the part of Letty Leonard in Brown's in Town.

Jennie Prague, premiere danseuse, for Devil's Auction next season.

George A. Florida, by Ollie Mack as excursion agent for Buckskin Bill's Wild West.

Lillian Kingsbury, leading woman in The Gates of Justice.

Will W. Crimmins, by Sullivan, Harris and Woods for leads.

Emily Macpherson and Leona Evans, with Hearts of Oak next season.

PERSONAL.

WOOD.—Mrs. John Wood, the veteran English actress, who was well known in this country about forty years ago and who has not acted for some time, will return to the stage next Fall in the annual melodrama by Cecil Raleigh to be produced at the Drury Lane Theatre, London. The portrait above represents Mrs. Wood as she appeared when she retired from the stage.

JEFFERSON.—Thomas Jefferson will make a tour in Rip Van Winkle again next season, and Joseph Jefferson, Jr., and William Winter Jefferson will appear as joint stars in The Rivals, playing Bob Acres and Sir Lucius O'Trigger, respectively. Joseph Jefferson will make his usual Spring and Fall tours in his familiar repertoire.

LE MOYNE.—W. J. Le Moyne has recovered from a long seige of illness sufficiently to be about once more.

CLAXTON.—Kate Claxton will appear in a revival of The Two Orphans next season. Last week she filled an engagement as stock star of the Wright Huntington Stock company at the Empire Theatre, Providence, R. I., enacting her old role of Louise.

FORD.—Harriet Ford has nearly completed the new play, as yet unnamed, that James O'Neil will produce next season. The play may have its premiere in this city.

BELLEW.—Kyrle Bellew is recreating at Maidenhead, Berks, England. He spends most of the time sailing on his new American built yacht.

LANGTRY.—Jeanne Langtry, daughter of Mrs. Langtry, was married to Ian Zachary Malcolm, M.P., assistant private secretary to Lord Salisbury, in St. Margaret's Church, Westminster, on June 30.

HOPPER.—Edna Wallace Hopper left last Tuesday for San Francisco, where she will spend the Summer. She will return to New York in the Autumn for the rehearsals of The Silver Slipper, in which she will appear at the Broadway Theatre next season.

CONRIED.—Director Heinrich Conried, of the Irving Place Theatre, has been notified that a decoration will be bestowed upon him by Emperor William, in recognition of his courtesy in entertaining Prince Henry at the gala performance at the Irving Place last Winter. Herr Conried has already been decorated by the Emperor for his service to German dramatic art in America.

WALSH.—Townsend Walsh, press representative of the Grand Opera House, Chicago, declined an offer to go with Mrs. Patrick Campbell next season. He preferred to continue in the service of the Messrs. Hamlin.

IRVING.—Sir Henry Irving gave an elaborate reception to the Indian and other colonial guests of Great Britain, on the stage of the Lyceum Theatre, London, after the performance of Faust on July 3.

ELLIOTT.—Maxine Elliott, who, with her husband, N. C. Goodwin, is cruising with friends in the Mediterranean, has signed the contracts submitted to her recently by C. B. Dillingham, to star by herself under his management. The contract covers a period of five years, dating from October, 1903. Clyde Fitch is writing the play in which Mrs. Goodwin will make her debut as a single star. Next season the Goodwins will star jointly again. They expect to remain abroad until September.

RUSSELL.—Lillian Russell and her daughter, Lillian Solomon, with Mr. and Mrs. Owen Westford, will sail for Europe on Saturday.

BRIDEWELL.—Carrie Bridewell, of the Grau Opera company, sailed for Europe on the *Zealand* last week. During her stay abroad she will fill an engagement at the Opera Comique, in Paris, and upon returning to America in September she will make a short concert tour before the opening of the regular opera season at the Metropolitan.

REALS.—Grace Reals is on a short visit at the Iroquois House in Buffalo, the guest of Maude Odell.

WEAVER.—Joseph Weaver has been engaged by Otis Skinner for next season. Mr. Weaver, who for nine years was a member of Richard Mansfield's company, has just closed an eight weeks' engagement as stage director of the Herbert Stock company.

GEORGE H. ADAMS RECOVERING.

George H. Adams, the well-known clown and comedian, is at Sydney, Cape Breton, slowly recovering from a very severe illness. Mrs. Adams and her two daughters, who have just closed the season with Wills Brothers' Comedy company, have joined Mr. Adams at Sydney.

CURRENT AMUSEMENTS.

Manhattan Borough.

Week Ending July 12.

METROPOLIS (Third Ave. and 142d St.), Closed Sat. Eve., June 7.
OLYMPIC (Third Ave. and 130th St.), Closed Sat. Eve., May 24.
HARLEM OPERA HOUSE (209-211 West 125th St.), Closed Sat. Eve., May 24.
HURTIG AND SEAMON'S (209-211 West 125th St.), Closed Sun. Eve., June 15.
WEST END (St. Nicholas Ave., and 125th St.), Now building.
PROCTOR'S (125th St., nr. Lexington Ave., Vaudeville—Every afternoon and evening.
KEOGH'S STAR (107th St. and Lexington Ave.), Closed Sat. Eve., June 28.
ST. NICHOLAS GARDEN (Columbus Ave. and 66th St.), *Mon., May 26—Duss and Band in nightly concerts—6th Week—35 to 41 times.
CIRCLE AUDITORIUM (Broadway and 60th St.), *Sat. Eve., June 28—Kaltenborn Orchestral Concerts—2d Week—9 to 15 times.
TERRACE GARDEN (59th and 58th Sts., nr. Lexington Ave.), *Sat. Eve., May 31—Summer Opera Season—6th Week.
MAJESTIC (Eighth Ave. and 58th St.), Now building.
PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.), Vaudeville—Every afternoon and evening.
CARNEGIE HALL—Seventh Ave. and 57th St.).
COLONIAL (1866 Broadway and 104-170 West 47th St.), Now building.
LONG ACRE SQUARE (Broadway and 45th St.), Now building.
NEW LYCEUM (102 West 46th St. and 149-157 West 45th St.), Now building.
HUDSON (139-143 West 44th St. and 139 West 44th St.), Now building.
CHERRY BLOSSOM GROVE (Broadway, 45th and 44th Sts.), *Mon., June 16—Nightly vaudeville concerts—4th Week—21 to 28 times.—Also *Mon., June 30—The Chaperons—28 plus 24 Week—9 to 14 times.
NEW YORK (Broadway and 45th St.), Closed Sat. Eve., June 28.
CRITERION (Broadway and 44th St.), Closed Sat. Eve., May 31.
PARADISE GARDENS (Seventh Ave. and 42d St.), *Mon., May 26—Nightly vaudeville concerts—7th Week—42 to 50 times.
VICTORIA (Seventh Ave. and 42d St.), Closed Sat. Eve., May 24.
REPUBLIC (207-211 West 42d St.), Closed Sat. Eve., April 19.
AMERICAN (Eighth Ave., 40th to 41st Sts.), Closed Sat. Eve., June 14.
AMERICAN ROOF (Eighth Ave., 40th and 41st Sts.), Closed Sun. Eve., July 6.
NEW AMSTERDAM (214 West 42d St.), and 207-209 West 41st St.), Now building.
MURRAY HILL (Lexington Ave. and 41st St.), Closed Sat. Eve., June 14.
BROADWAY (Broadway and 41st St.), Closed Sun. Eve., June 1.
MENDELSSOHN HALL (113 West 40th St.).
EMPIRE (Broadway and 40th St.), Closed Sat. Eve., May 31.
METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.), Closed Sun. Eve., May 25.
CASINO (Broadway and 39th St.), *Mon., June 2—A Chinese Honeymoon—37 to 42 times.
KNICKERBOCKER (Broadway and 38th St.), *Mon., May 5—The Wild Rose—68th to 72d Week—63 to 71 times.
HERALD SQUARE (Broadway and 35th St.), *Tues., July 8—The Defender—2d Week—8 to 13 times.
GARRICK (35th St., east of Sixth Ave.), Closed Sat. Eve., May 31.
DEWEY (Late Lenox), (320-322 West 35th St. and 311-321 West 34th St.), Now building.
SAVOY (213 West 34th St.), Closed Sat. Eve., May 31.
MANHATTAN (1293-1297 Broadway), Closed Sat. Eve., June 21.
THIRD AVENUE (Third Ave. and 31st St.), Closed Sat. Eve., June 7.
HERALD (1203 Broadway), Closed Sat. Eve., May 31.
WALLACK'S (Broadway and 30th St.), Closed Sat. Eve., May 31.
DALY'S (Broadway and 29th St.), Closed Sat. Eve., May 31.
WEBER AND FIELDS' (Broadway and 29th St.), Closed Sat. Eve., April 19.
COMEDY (Broadway and 30th St.), Closed Sat. Eve., May 31.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), Continuous Vaudeville.
GARRICK (Madison Ave. and 27th St.), Closed Sat. Eve., May 31.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 28th Sts.).
MADISON SQUARE (26th St., nr. Broadway), Closed Sat. Eve., May 31.
KOSTER & BIAL'S (23d St., nr. Sixth Ave.), Figures in Vaudeville and Vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.), Vaudeville every afternoon and evening.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed Sat. Eve., May 31.
IRVING PLACE (Southwest cor. 15th St.), Closed Sat. Eve., May 31.
FOURTEENTH STREET (14th St., nr. Sixth Ave.), Closed Sat. Eve., May 31.
KEITH'S (Union Sq., 14th St., nr. Broadway), 45th Week of Continuous Vaudeville—12.30 to 11.00 p.m.
ACADEMY (Irving Place and 14th St.), Closed Sat. Eve., May 31.
TONY PASTOR'S (102-107 East 14th St.), Closed Sat. Eve., June 21.
DEWEY (11-13 East 14th St.), Closed Sun. Eve., May 25.
NEW MINERVA (29-35 East 14th St.) and 221-227 West 125th St.), Now building.
GERMANIA (107 East 6th St.), Closed Sat. Eve., June 7.
LOEW'S (Bowery), Closed Sat. Eve., June 7.
PASTOR'S (Bowery), Closed.
MINER'S (165-167 Bowery), Closed Sat. Eve., June 7.
GRAND (Grand and Chrystie Sts.), Now building.
THALIA (Bowery), Closed.
WINDSOR (45-47 Bowery), Closed.

Borough of Brooklyn.

ACADEMY OF MUSIC (176-194 Montague St.), Closed Sat. Eve., May 3.
PARK (Bed Fulton St., Closed Sat. Eve., May 3.
HYDE AND BEHMAN'S (502-512 Adams St.), Closed Sun. Eve., May 18.
BLAUVELT'S (Bridge Ave. and South 4th St.), Closed Sun. Eve., May 18.
GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.), Closed Sat. Eve., May 10.
PATTON'S (Bay Ave., opposite Taylor St.), Closed Sat. Eve., June 7.
LYCEUM (Clermont Ave. and Lennard St.), Closed Sat. Eve., May 31.
PATTON'S FULTON (808-870 Fulton St.), Now being rebuilt.
UNIQUE (194-200 Grand St.), Closed Sat. Eve., May 31.
AMPHION (497-501 Bedford Ave.), Closed Sat. Eve., May 10.
STAR (541-547 Jay St., nr. Fulton St.), Closed Sun. Eve., June 15.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed Sat. Eve., May 24.
GAIETY (Broadway and Middleton Sts.), Closed Sat. Eve., May 31.
BIJOU (Smith and Livingston Sts.), Closed Sat. Eve., June 21.
MONTAUK (325-327 Fulton St.), Closed Sat. Eve., May 17.
GOTHAM (Fulton St. and Alabama Ave.), Closed Sat. Eve., May 10.
GRIFFEN (Fulton St., Rockwell Pl., Flatbush Ave.), Closed Sat. Eve., July 5.
PULLEY (Graham Ave. and Debevoise St.), Closed Sat. Eve., May 24.
GRAND (Manhattan Ave. and Calyer St.), Now building.

Coney Island.

AUDITORIUM (Manhattan Beach), *Sat. Aft., June 14 6th Week—Duss, Dir., July 1—Edward B. Rice's Show Girl—1st Week—1 to 7 times.
MUSIC HALL (Brighton Beach), Sat. Aft., June 14—6th Season of W. T. Grover Vaudeville—4th Week —63 to 69 performances.

* Indicates Date of Box Commencement.

AT THE THEATRES.

Herald Square—The Defender.

Musical comedy in three acts; book by Allen Lowe; score by Charles Dennee. Produced July 5.

Sir Thomas Ogden Teaton ..... Harry Davenport
Tom Pinkton ..... George Alison
Charley Ross ..... Ritchie Ling
Percy D. Gaines ..... Gilbert Clayton
Jack Muir ..... Gordon Tomkins
Rev. ..... Percy Silvertus
Police Wakeritus ..... Frank Smithson
Sam Ross ..... Alexander Clark
Mrs. Orchard ..... Blanche Chapman
Mrs. Hilda Teaton ..... Sandol Milliken
Mrs. Beverly Chase ..... Mayra Kelso
Florence ..... Ethel Eldridge
Caroline ..... Grace Spencer
Countess ..... Alyce Adamson
Mabel Gaines ..... Blanche Ring
Miss Gaines ..... Paula Edwardes

The Good Old Summer Time, which Blanche Ring sings about in The Defender, is supposed for some unknown reason to excuse the perpetration of all sorts of imbecility, particularly on the stage. Summer audiences are held to be content with the veriest trash in the way of amusement, always provided that it be attractive to the eye. Of such is The Defender, humorously dubbed a "yachtical extravaganza," that came to the Herald Square Theatre Thursday evening after a reported successful run in Boston. In its stage pictures it is fully as fine as anything seen here. Costumes designed by Archie Gunn and expensively made encase—more or less—an uncommonly pretty lot of chorus girls. Three well-painted sets back the beauty display, and Frank Smithson's stage management showed remarkable originality, taste and skill.

But, really, do these good points atone for the worthlessness of the extravaganza itself? No matter how high the thermometer soars we ought to expect something better than the wearisome book that Allen Lowe has prepared, and a score of more character than that attributed to Charles Dennee. And this is a cool Summer, too.

In the first place, The Defender is about as timely as a 1901 calendar. It seeks apparently to burlesque the Tom Lawson-New York Yacht Club squabble and has Sir Thomas Lipton—here styled Teaton—as a prominent figure. Mrs. Jack Gardner under the name of Mrs. Orchard (how funny!) also appears. The introducing of these characters seemed hardly in the best of taste, especially as they were made about as silly as musical comedy personages can be. Sir Thomas and Mrs. Jack flirted through the three acts, and Mr. Pinkton—meaning Lawson—ambled on in the last act and voiced long winded platitudes about true sport and so on.

The interest to satirize, however, had been smothered under a mass of low comedy business and musical numbers, so that just why various things happened was beyond guessing. There was a villain, a silk-hatted, monocled person who prowled through all three acts, plotting to sink the *Defender*. Also involved in the story were an English lord, ditto actor, both disguised; a match-making mamma and three marriageable daughters and a Cockney circus rider and her serving maid sister. They were seen first at a yacht club landing, then on the deck of the *Hibernia*, and last in a Newport garden.

The aforementioned low comedy business was painfully stale and sometimes vulgar. Even was there used the time-honored trick in which one comedian tells an alleged joke to another comedian, winding up his story with a kick, which is in turn inflicted on a third comedian. This has been the standby of every cheap burlesque show since the days of Lilly Clay and Madame Rentz. About twenty minutes of The Defender is taken up with it.

Alexander Clark, who was the chief comedian, was generally far from funny, because his lines wouldn't permit of anything else. Mr. Clark is a good comedian when he has a chance, but a much better than he would have been vanquished by Mr. Lowe's book. Paula Edwardes was Mr. Clarke's female colleague. She played the Cockney circus rider and made the best of her few opportunities. Two songs that had imitations on the side fell to her and Mr. Clark. One illustrated comically the answers to correspondents in the daily papers, and the other travestied vaudeville specialties. If memory errs not, this vaudeville song was sung by Mr. Clark and Blanche Chapman in Monte Carlo at the Herald Square some three or four years ago.

Emma Carus, who made a stunning Mrs. Orchard, was well supplied with "coon" songs and sang them in a way that the audience liked. The song hit of the evening, however, was "The Good Old Summer Time," which was warbled by Blanche Ring. It was already familiar to the patrons of the vaudeville theatres, and like some of the other numbers, had been interpolated in The Defender.

Sandol Milliken was the prettiest girl of the cast and acted the role of Sir Thomas' ward with delightful sweetness and refinement. Mayra Kelso was the matchmaking mother and had a "good-night" song that won deserved encores. Edith Eldridge and Ritchie Ling also scored with their singing. Harry Davenport had a capital make-up as Sir Thomas, and George Alison had the ill fortune to be cast for Mr. Pinkton. Frank Smithson, Gilbert Clayton, Gordon Tomkins, and Grace Spencer were noticeable in other roles.

During a Chinese song in the second act one of the best effects was introduced. The lights were turned off and the singers waved lighted joss sticks. The stage glowed with a hundred or more of the glowing fire specks. At the finish there was a prodigal hurling of confetti. The tiny paper streamers came in torrents until company and audience were alike entangled in them.

The chorus girls, as has been said, were remarkable for their good looks. But the chorus men—!! Where did Mr. Chamberlyn dig them up? Latterly it has been the custom to have chorus men who look like living, thinking beings, and not like clothing dummies. Mr. Chamberlyn's chorus men are of all ages, sizes, and weights. Possibly they were recruited from the striking coal mines. In the last act they are condemned to wear short-trousered evening suits of pink, pistache, and purple velvet. Then one pities them.

At Other Playhouses.

CASINO.—A Chinese Honeymoon continues successful.

CHERRY BLOSSOM GROVE.—The Chaperons, augmented by a vaudeville programme that precedes it, is doing good business. Charles H. Prince succeeded Joseph C. Miron in the role of Bassini last night.

KNICKERBOCKER.—The Wild Rose remains.

ST. NICHOLAS.—Duss and his Band are increasing in popular favor, and large audiences are now the rule.

TERRACE GARDEN.—The Chimes of Normandy is the opera company's offering this week.

AMERICANS ABROAD.

Frederick W. Lotte writes from London, under the date of June 26, that the following American members of the profession were present at the Ascot races: N. C. Goodwin, Rowland Buckstone, Arthur Lawrence, Lyod Bingham, and Marcus Mayer. He also states that J. H. Bigby, Arthur Giles, Harry Branscomb, Harry Bagge, Arthur Forrest, Tom Murray, and Fred Edwards were in London at this time. Mr. Lotte left for the continent yesterday (Monday), and will sail on the *Campania* Aug. 30 for New York.

ROBERT B. MANTELL'S PLANS.

M. W. Hanley, manager of Robert B. Mantell, is back in town, Mr. Mantell having closed a successful season with a six weeks' engagement in Toronto. Mr. Hanley has booked most of Mr. Mantell's route for next season. It includes time at the Stair and Hadlin Theatre in St. Louis and Chicago, at the Litt Theatre in Milwaukee, St. Paul, and Minneapolis. It is probable that Mr. Mantell will appear in New York for the first time in several years, at the New Majestic Theatre. Mr. Hanley is now negotiating to that end.

For his repertoire, Mr. Mantell will devote himself to romantic drama, making elaborate revivals of The Dagger and the Cross, Monbars, The Face in the Moonlight, and The Lady of Lyons. Marie Booth Russell will be Mr. Mantell's leading woman.

Mr. Mantell is stopping at Fort Hamilton for the Summer.

THE SPAN'S TENTH TOUR.

Next season Sutton Vane's highly successful melodrama, The Span of Life, will make its tenth and last American tour, under the management of Lewis Donaszetta. An entirely new scenic outfit is being prepared by Frank Rafter, who painted the original scenery. Mr. Donaszetta has booked an excellent route, and intends that The Span shall end its career in a blaze of glory. The season will open at Elizabeth, Aug. 20. Among the company engaged are Frankie Francis, Preston Kendall, Peter Craig, William H. Todd, and Mary E. Diehl. The Donaszetta trio will continue to do the famous "span" act. Later in the season Mr. Donaszetta intends to produce a new extravaganza, The King of the Gnomes, by George Barr.

KING DODO'S TOUR.

King Dodo, which closed its season at Daly's Saturday evening, will reopen at the Studebaker, Chicago, on Aug. 2 for a six weeks' run. Thence it goes to the Coast and then to Texas, the South, and New England. The tour will last forty-three weeks. The Sultan of Sulu will follow King Dodo at the Studebaker.

REJANE SAILS FOR SOUTH AMERICA.

Rejane, the French actress who has been appearing in London, has sailed from there for South America. Her tour in that country will embrace all the principal cities, and the plays she will present are Zaza, Sapho, Madame Sans-Gene, La Robe Rogue, and Camille.

MAUDE ADAMS' SEASON.

Maude Adams, it is announced, will play for twenty weeks next season. During her tour she will be seen in As You Like It, L'Aiglon, and The Little Minister. Miss Adams is now in Switzerland.

NOTES OF OPENINGS.

When Reuben Comes to Town, at the Folly Theatre, Brooklyn, Aug. 30.

Our New Minister, at Athol, Mass., Sept. 1.

Sally in Our Alley, at Broadway Theatre, New York, Aug. 18.

Sweet Charity, McCullum Stock company, Portland, Me., June 23.

Looping the Loop, at Worcester, Mass., Sept. 1.

A Hot Scotch Major, Aug. 25.

Over Niagara Falls, at Alhambra, Chicago, Aug. 17.

The Burglar and the Waif, Chicago, July 1.

Bertha Creighton in A Colonial Girl, Philadelphia, Sept. 1.

Ninety and Nine, Academy of Music, New York, Oct. 6.

Man to Man, New Star Theatre, New York, Aug. 25.

Cecil Spooner in My Lady Peggy Goes to Town, Amphion Theatre, Brooklyn, Dec. 1.

Quincy Adams Sawyer, Academy of Music, New York, Aug. 4.

Chauncey Olcott in Old Limerick Town, at St. Paul, Minn., Aug. 4.

The Billionaire, New Haven, Conn., Oct. 6.

The Sultan of Sulu, Studebaker Theatre, Chicago, Sept. 4.

Elsie De Wolfe in The Way of the World, Pittsburg, Pa., Oct. 5.

Jane Kennark, in Under Two Flags, at the Century Theatre, St. Louis, Mo., Sept. 7, under the management of Woodward and Burgess.

Percy Haswell, at present appearing at the head of the Percy Haswell Stock company in St. Paul and Minneapolis, will leave the company in a few weeks to commence rehearsals of A Royal Family, in which she is to star next season, commencing Sept. 15 at the Columbia Theatre, Washington.

R. J. Carpenter's A Little Outcast, at La Salle, Ill., Sept. 7.

R. J. Carpenter's For Her Sake (Western), at Pullman, Ill., Aug. 30.

For Her Sake (Eastern), at Morrison, Ill., Aug. 30.

R. J. Carpenter's Quo Vadis (Western), in Chicago, Ill., Sept. 1.

R. J. Carpenter's Mr. Plaster of Paris, at Portland, Ind., Sept. 6.

Jefferson De Angelis, in The Emerald Isle at the Herald Square Theatre, Sept. 1.

De Wolf Hopper, in Mr. Pickwick, in Pittsburg, Pa., Sept. 8 or 15.

Sullivan, Harris and Woods' The Road to Ruin opens in Washington, D. C., Aug. 6.

The King of Detectives, in Philadelphia, Pa., Sept. 1.

For Her Children's Sake, at the Grand Opera House, New York, Sept. 15.

The Fatal Wedding, at the Grand Opera House, New York, Sept. 8.

Just Landed, in Philadelphia, Pa., Nov. 3.

Fisher and Ryley's Florodora company "A," in Milwaukee, Wis., Sept. 7; Florodora company "B," at Manhattan Beach, Aug. 4.

Blanche Walsh, in Montreal, Canada, Oct. 27.

Frederick Warde and Louis James, in a spectacular production of The Tempest, in Detroit, Mich., Sept. 1.

A Jolly Man's Trouble, Aug. 20.

SAID TO THE MIRROR.

E. J. SWARTZ: "The paragraph in last week's MIRROR announcing that Alice E. Ives had disposed of all her rights in her play, Dad's Girl, to Frank W. Sanger, is, I infer, in error so far as the title is concerned, since it is quite unlikely that lady would have knowingly chosen one which has been in use quite twenty years. Dad's Girl was written by me for Lizzie May Ulmer in 1883, used by her for a long period, and has since been played by stock and road companies in every section of this country and Canada. It is still a valuable asset to me, and I do not relish the appropriation of its title by any one else, and am quite positive Miss Ives, even if her work is correctly quoted, does not intend any encroachment on another's rights."

EDWIN C. JEWSON AND LAUGHTON MCCORMICK: "Work on the new Edison Theatre at Port Huron, Mich., commenced yesterday (Monday). Contrary to a previous statement, the theatre will be completed by next season, and we are now booking attractions.

BROOKLYN'S SUMMER STAGE.

SATURDAY, July 5.

The Orpheum management brings the season of Summer opera, dating from May 26, to a close this week. The attendance has been excellent from the start, exceeding the most sanguine expectations of those interested. The six productions, The Wizard of the Nile, The Isle of Champagne, The Idol's Eye, Ermine, Ill Capitan, and The Idalido, have been capitally staged, well sung and adequately presented in every particular. The discontinuance is in no wise due to a disregard of the season by the public, but attributable to other causes. The Orpheum will remain closed until Labor Day, Sept. 1, on which date will begin its third season of vaudeville.

After a fortnight of fairly good results at Manhattan Beach, Frank Daniels and Miss Simplicity are retired in favor of The Show Girl, which during its two weeks' term, beginning July 7, is promised to be an exact reproduction of its original season at Wallack's Theatre.

The Brighton Beach Music Hall, which has a sufficiently large clientage to prove remunerative even when there is a chill in the air that ordinarily discourages the seaside diversion seeker, during the recent few hot nights had its capacity tested as it did last year and the season before, the police again stopping the sale of tickets to standees after the chair supply had been exhausted. An olio of good quality introduced the Three Marvelous Merrills, whose cycle act is taken part in by a new member, substituted for the former entertaining comedian. Mayme Gehrue was seen in dances, which though yet cleverly done lacked the smartness and detail that formerly marked them. The Wheatcroft Comedy Four's term was cut short after Monday, though Dolan and Lenharr were not much happier in their efforts to produce fun through a new medium. The Rackett Brothers repeated the favor which always seems to mark their well-known olla podrida of vocal and instrumental music with muscular athletics on the side. Miss Norton's monologue was applauded by many, while Carlisle's dogs and ponies proved to the liking of all. Manager William T. Grover for his fourth week offers Johnstone Bennett, John and Bertha Gleason, the Carl Dammann Troupe, Irene La Tour, Willis P. Sweetnam, and W. C. Fields. JUSTAND FAIR.

MUSIC NOTES.

Buffalo's Board of Public Works has engaged Duss and his Band for a week at Convention Hall, beginning Sept. 21.

R. R. Johnston has engaged Aurie Dagwell to sing popular songs with Duss and his Band at the St. Nicholas Garden.

A committee has been formed in Leipsic to build a national monument to Richard Wagner in that city, of which the great composer was a native. Frau Cosima Wagner has assumed partial control of the movement.

The Northwestern Scandinavian Singers' Association will hold their sixth biennial festival at Sioux Falls, S. D., July 11, 12 and 13. Besides a chorus of five hundred voices, Finstens Orchestra, of Duluth, the Minnesota Third Regiment Band, the South Dakota First Regiment Band, and Juduth's Band, of Harrisburg, S. D., will take part. The principal soloists engaged for the festival are Madame Ragno Linne and Gustav Holmquist. The Norwegian Danish Press Association will meet in Sioux Falls at the same time and will be entertained by the singers' association. A parade of the combined societies will be one of the opening features of the convention.

The Arion Society of Brooklyn will hold a musical and literary festival at the Forty-seventh Regiment Armory, Brooklyn, during Thanksgiving week, 1902. There are to be several singing and literary prize contests, that will include the writing of poems and stories in English and German and singing by various clubs and quartettes. All stories, poems and songs must be sent to the secretary prior to Oct. 1, 1902. Two of the judges may be St. Clair McKelway and Professor Franklin W. Hooper.

Mary Garden, the young American soprano, who was recently a member of the Opera Comique company in Paris, made her London debut at Covent Garden on July 3, in the title-role of Massenet's Manon Lescaut. Her success was complete, and several of the London critics gave her unusually high praise.

Marcel Journet, the grand opera singer, has given up his plan of making a concert tour in America next season.

Amy Whaley is singing with much success at the Kentucky Chautauqua at Lexington. On July 3 she gave a song recital, at which she was assisted by Anna Teresa Berger, cornetist, and Grace Jenkins, violinist. After the concert Miss Whaley was entertained by the Woman's Club, of Lexington.

A change of programme will be made nightly in the Kaltenborn concerts at the Circle Auditorium. During the present week ten vocal and instrumental soloists will appear with the orchestra.

Madame Calvé, Ignace Paderewski, Pol Plancon and Jan Kubelik appeared at an entertainment given by Mrs. John W. Mackay at her house in London on the Fourth of July.

Arthur Nikisch, formerly conductor of the Boston Symphony Orchestra, has been elected principal of the Conservatory of Music at Leipsic.

Jan Kubelik, the violinist, was temporarily overcome by the heat while playing in a concert in London on July 5. He has just signed contracts to make another concert tour in America in 1903.

OBITUARY.

Frank Hall, an old advertising agent, who was famous in England and America a generation ago by reason of his odd personality and ingenious methods, was drowned in the Erie Canal at Syracuse, N. Y., on June 28. It is supposed that he was himself responsible for his death. In the profession and among his intimate friends Mr. Hall was known as "Colonel Bimm." He was about sixty years old, and had been connected with the theatrical and circus business nearly all his life. When the original Haverly's Mastodon Minstrels went to Europe "Colonel Bimm" had entire charge of the bill-board and street advertising. He made quite a name for himself among theatrical people in England by his clever manipulation of quarter-sheet bills. He twisted them in slender cones and threw them from the street to third and fourth story windows. The trick was at that time new, and "Colonel Bimm" made the most of it. Some years later he made another trip to England as advertising agent for Buffalo Bill. In his prosperous days he held many responsible positions, was a hard worker, and made a great deal of money. As age came upon him he found himself unable to cope with new conditions, and, becoming discouraged, he gradually dropped out of the business, and during the last years of his life he suffered greatly from poverty. No relatives could be found to take charge of the remains, and they were buried in Syracuse.

John G. Scheidler, a well-known magician, died at his home in Cleveland, O., on June 26. He was thirty-six years of age and had been in the profession since 1886. The Elks and the Knights of Pythias, of which orders Mr. Scheidler was a member, had charge of the funeral arrangements. The remains were buried in Woodland Cemetery, Cleveland.

May Conners, a vaudeville actress well known in Pacific Coast cities, was drowned at Dawson, Alaska, on June 13, by the capsizing of a boat in which she was crossing the river.

Mrs. W. A. Caswell, mother of Maude Caswell, died recently at her home, Sacramento, Cal.

Mrs. O. Leinhoff, mother of Laura Clarion-Walther, died in Buffalo, N. Y., on June 29.

NOTES OF NEW THEATRES.

A new theatre, to be devoted to first-class vaudeville, will, it is said, be erected at Rockaway Beach, L. I.

The contract for the Lester Auditorium at Clarksville, Iowa, has been awarded to E. W. Ehlers, of Oelwein, Iowa, for $12,500.

THE MATINEE GIRL

It has been said that the consciousness of a good deed will always remain and will come back often to comfort one when days are dark and dreary. There's no investment so profitable as a really generous and noble action. It lives always and makes a pleasant memory among the commonplaces of life.

When the Matinee Girl furnished Stuart Robson's house imaginatively several years ago she had no idea that the memory of it would remain to refresh her during a warm day in town, when she reclined in a hammock swung across the dining-room, from which she looked out across the azure atmosphere at the heights of Hoboken, and thought of green fields and purling streams, of the song of the waves, and other things that one doesn't get the opportunity to enjoy in the city.

I will say that at the time of furnishing the Robson mansion I had not absorbed Charles Dudley Warner's beautiful essay on the necessity of truth in literature. The main idea then was, if one went anywhere to get a story, to bring something back. In newspaper offices this rule is always more satisfactory than any ethical ideas one might cherish.

And it happened that the last mission I had undertaken had been fruitless, although not flowerless.

I had called on a lovely New England spinster living off Boston way for facts and pictures with which to enrich the pages of Sunday literature.

She refused the facts, but the picture I drew of the proprietor of the paper in my efforts to wring the story from her affected her so that she plucked a bunch of roses from the porch and told me to give them to him and to explain that it was not in keeping with her ideas of true womanhood to have one's picture in the paper.

The look which the Sunday editor gave me when I presented him with the roses proved to me that he had no sentiment in his soul.

So when I journeyed down to Mr. Robson's house, which he had just built at Water Witch, Atlantic Highlands, I was impressed with a deep knowledge that facts were necessary to smooth out the conditions the roses had produced.

I took a hack at the station and was driven up a shady winding road over which trees met in a canopy. This winding road was and still is. I did not furnish the road, although I feel sure now that if it had not existed it would have been built, for I was in a generous mood that day and expense was no object.

At the top of the hill the big house, white, classic and beautiful, stood like a crown. But I saw with a chill that it looked somewhat deserted. There were no chairs on the broad piazza. There were, let me confess it, no curtains on the great French windows.

But we pressed on, and stopping before a door—a back door, to which the man had driven—the face of a kindly cook with a spoon poised like a sceptre and an apron appeared.

She explained that the family had only arrived the preceding day. The house wasn't entirely finished, and—well, the chairs hadn't arrived and she couldn't ask me to sit down.

So the Matinee Girl sat on a box until Mr. Robson came down stairs and explained the situation, rather enjoying the idea that his house couldn't very well be written up except in an architectural sense.

Mrs. Robson felt pained, as though it were inhospitable not to have the house furnished. But we went through it, the beautiful drawing-rooms, with the mantel built from boulders and the windows from which one could see the ocean, the great dining-room across the big broad hall, the suites upstairs, all as delightfully modern and enticing as a house in a fairy tale.

And I must admit that I coveted that house with its mirrored doors, its electric lit clothes closets, its winding landings, and, above all, its view.

Finally we got to a room that was to be Mr. Robson's den. We went in and sat on the floor in the most delightfully chummy fashion and looked over photographs, many of them showing Edwin Booth, Mr. Robson and Mr. Crane in yachting larks.

These photographs were really furnishing enough for any house. The anecdotes that went with them were so entertaining that the Matinee Girl sat and listened in enchantment.

Outside on the lawn the baby Robson chased a butterfly. Beyond stretched the blue sea with white sails crossing it and foamy clouds floating above it. When the time came to go there was a forced jocularity. We all felt the parting keenly and were trying to make a joke of it.

Going home in the *Monmouth*, sitting on the upper deck, the Matinee Girl resolved to furnish the house handsomely. There wasn't a moment's indecision. She felt that it was the right thing to do.

How silly it would be to write of the beauties of the house and then lamely conclude with the explanation that the furniture hadn't come yet.

It reminded me of a joke the Russell Brothers used to tell about Ma-a-a-ggie. Ma-a-a-ggie had just been married.

"Has she a nice place?" asked one Russell.

"She has a nice place, but there's nothing in it," answered the other Russell.

As I began to plan the furnishing of the Robson house I grew enthusiastic. I felt as though I owned it. I draped the windows with all sorts of filmy lace and in the bedrooms I added little pink and Delft silk curtains.

I gave Mr. Robson a sort of New Art room, severe, with straight up and down chairs and tables, rugs and an ascetic atmosphere.

Then as a contrast I presented Mrs. Robson with the most frivolous apartments imaginable. There were bow knots on everything, cushions and crystal and silver. I think I sunk the marble bath in the floor and made the walls onyx. There was no splendor spared on this floor.

I can recollect that I did not allow myself to be hampered in any way by misgivings as to whether they would like the things I picked out. I banished bric-a-brac except a few rare bits of china, a *sang de bœuf* jar and some Crown Derby and old blue in the dining-room.

I built a fire on the hearth, of drift wood, and drew our chairs cozily around it. The pictures I touched on lightly, for I realized they might not like me to hang their walls with water color marines if they liked black and whites or old engravings.

But I did it up brown and put chairs and a rattan tea table on the piazza. I had thoughts of golf links, but put up a tennis net and let it go at that.

When the story was published Mr. Robson sent me a very feeling letter. He thanked me for the noble generosity I had shown, as well as the many artistic touches I had introduced and the nice way I had avoided overcrowding.

More than that, he said I had cast such a glamour over the situation, the view and the salubrious breezes, that I had kept going like an electric fan all through the story, in order to make it sound cool, that he felt that the real estate value of his place had been increased mightily.

So whenever the consciousness of a misspent life begins to grip the Matinee Girl's conscience she thinks of this one bright spot and is happy.

It is so easy to do good in the world if we only make up our minds to it. It's the holding back, the hateful hesitancy that stays us when we might go about scattering sunshine and high art furniture on all sides.

The Matinee Girl owes profuse apologies to Miss Friganza, of The Chaperons, for confusing her, tangling her in fact, with Miss Tanguay, who does the tangle dance in that merry comedy.

Miss Friganza is stately and serpentine and glides. Miss Tanguay is the dancer who does one of the most agile and eccentric dances that has ever been seen in New York.

It is original, odd, and filled with a vitality that almost takes the breath away. The dancer seems to vibrate from her toes to the very ends of her blond hair.

She is an immensely strenuous young person, with muscles like cords of iron, a voice filled with Western burrs, and a terpsichorean method that suggests the original Saint Vitus performance idealized and set to music.

She stands on her toes from the start to finish and leaps, bounds and hurls herself around the stage as though she were made of rubber.

The Chaperons has the beefiest masculine line of any of the musical comedies that has been seen in town for moons. Miron, the man with the voice, Harry Conor, and Walter Jones are all heavy weights.

If they have moved to the roof with the rest of the show it will be a good idea to put girders under the stage. Walter Jones is no longer agile, and is serious as though he contemplated an appearance as Hamlet.

But there are pretty girls in plenty and dainty frocks and hats suggesting Summer, and there is "Blooming Lise," that all the town is singing and humming everywhere and all the time.

THE MATINEE GIRL.

ANOTHER STORY ABOUT ADA GRAY.

A report was circulated on Sunday that Ada Gray, the old actress of East Lynne fame, had died of cancer at the Home for Incurables, Fordham, where she has long been cared for by the Actors' Fund. The report was quite without foundation. Miss Gray is in no worse condition than she has been for many weeks. Stories of her death have appeared in the newspapers several times before. It is said that all of them emanated from a relative of Miss Gray's, who has long used her illness as a means of preying upon charitable members of the profession.

GRACE GEORGE'S NEW PLAY.

Grace George is summering at her cottage at Asbury Park, having given up her contemplated trip abroad in order to personally superintend some details of her coming production. Miss George is to begin her tour in November, reaching New York early in January, when she will be seen at one of the Broadway theatres in a new and as yet unnamed romantic comedy. Details concerning this comedy have yet to be announced, but Manager William A. Brady says it will be of the period of Charles I.

CHILDREN BARRED FROM STAGE.

The action of the society for the Prevention of Cruelty to Children against George W. Lederer, manager of The Wild Rose company, for presenting children under sixteen years of age in that production, was heard July 3. The decision of the court was postponed until July 10, pending which the children have been withdrawn from the cast. James Lederer, and Harry Summers, stage director of The Wild Rose company, appeared for George Lederer, who is in Europe.

E. D. STAIR PURCHASES PROPERTY.

E. D. Stair, of Stair and Havlin, has purchased the Whitney Opera House Block in Detroit. The property contains the Whitney Opera House and a large office building, and is considered very valuable by Mr. Stair, who has bought it for investment purposes.

THE STOCK COMPANIES.

The Harrington Reynolds company of Seattle, Wash., have presented a series of excellent plays during the season, in consequence of which they have played to excellent business. Some of the leading members of the company, who have been doing good work, are: Harrington Reynolds, Benjamin Howard, Ben Johnson, Herbert Ashton, Edwin Lang, Charles Fleming, Frank Cooley, Blanche Douglas, Minette Barrett, Lillian Stafford, and Gladys Kinsbury.

J. Moy Bennett has returned to this city last week, having closed a successful season of forty-two weeks as stage director of the Aubrey Stock company at the Toronto Opera House, Toronto, Canada.

Mary Shaw will appear as Hamlet with the George Fancett company, at Chase's Theatre, Baltimore, next season.

William Stuart has been engaged as comedian of the Grand Opera House Stock company, Memphis, Tenn., opening Sept. 8.

Florence Gerald has been engaged for the stock company at Proctor's Fifth Avenue Theatre, to play Mrs. Gillibrand in Arabian Nights this week.

Anna Hollinger has been engaged for the Grand Opera House Stock company, at Memphis, Tenn., for next season.

Mrs. Spooner has concluded arrangements with Maurice Campbell, whereby the Spooner Stock company will, early next season, make the first stock production of George C. Hazelton's play, Mistress Nell, at the Bijou Theatre, Brooklyn. Cecil Spooner will enact the part Henrietta Crosman originated. Mrs. Spooner has also secured for the third season of her company in Brooklyn a number of other recent successes that have never had stock productions, as well as several new plays by Mark E. Swan and other native playwrights that will have their premieres at the Bijou during the season. Mrs. Spooner returned to Brooklyn to-day (Tuesday) from a visit of two weeks with her mother at Centerville, Ia., and will devote the rest of the Summer to preparations for the production, by Cecil Spooner, of My Lady Peggy Goes to Town and to matters pertaining to the coming season at the Bijou. Ernest Albert will probably paint the exterior scenes for Frances Aymar Matthew's play. Edna May Spooner and Cecil Spooner are occupying their vacations with fencing and riding lessons in this city.

Irving Brooks, who has won favor in character roles with the Summer Stock company at the Grand Opera House, Syracuse, N. Y., has been engaged by the Four Cohans to play the part of the Dutchman in The Governor's Son next season.

The souvenir of the Proctor Stock companies, recently distributed in the Proctor circuit of theatres, is in the form of an attractive little book, illustrated with portraits of the different members of the various sections of the organization, and setting forth in a concise and interesting manner the adopted system of stock performances as given in Mr. Proctor's playhouses. The book also contains information about the theatres of the circuit devoted to straight vaudeville, and tells how Mr. Proctor's enterprises have increased in scope since they were first launched.

Carrie Ward Clark is credited by the press of Portland, Maine, with having made an emphatic hit as the Cook in Why Smith Left Home at the Gem Theatre on June 23.

Lorimer Johnstone, who is engaged for the Greenwall Stock company in New Orleans next season, is at present playing with the Herbert Stock company at Albany, N. Y.

The regular stock season at Blaney's Brooklyn theatre will open Monday, Sept. 1. Richard E. Baker has been re-engaged to stage the productions, and Lyster Sandford as business-manager. Isis Maynard, late of the Huntington Stock company, will be the leading woman. The theatre is now undergoing extensive renovations. An entire new floor is being placed in the auditorium, and the dressing-rooms are being enlarged and otherwise improved for the comfort and convenience of the players.

Frederic Sumner, for the past two seasons leading juvenile man of the Woodward Stock company, Kansas City, and at present with the Peak's Island, Maine, company, has been engaged by G. Wesley Rosenquest to play the leading juvenile part in Robert Emmett at the Fourteenth Street Theatre, opening Aug. 18.

Caroline Francis Cooke has been specially engaged to play the role of Minnie Gilfillian in Sweet Lavender with the Kingdon-Courtenay Stock company at the Empire Theatre, Albany. Miss Cooke will appear in the ingenue parts with the Edwin Arden Stock company at the Columbia Theatre, Washington, commencing July 14.

Mary Van Buren, leading woman of the Frawley Stock company, now playing at Minneapolis, Minn., was recently injured by being kicked by an unruly horse during a rehearsal of The Sporting Duchess. The injuries were painful but not serious.

Maynard Waite, of the Kingdon-Courtenay Stock company management, has arranged for the company to present The Importance of Being Earnest at the Empire Theatre, Albany, for four performances, commencing July 14. William Courtenay will play the leading role.

Charles F. Newsom has been specially engaged for juveniles with the Halifax, N. C., Stock company.

Lourene Santley was specially engaged by Edwin Arden for the part of Lady Adeline Barker in Lord Chumley for the opening week of the Edwin Arden Stock company in Washington, D. C.

Harry Wedgwood Nowell will close his engagement with the Butler-Kemble Stock company, in St. Louis, on July 12, and will spend a week at his home in Baltimore. Mr. Nowell will later spend four weeks at Atlantic City, prior to coming to New York in August.

Clarice Vallette has been engaged for the ingenues for the Summer stock in Utica.

DEATH OF JOHN STROMBERG.

John Stromberg, the composer, and for several years the leader of the orchestra at Weber and Fields' Music Hall, died at his home at Freeport, L. I., on the evening of July 5, of paralysis of the heart. For more than a year he had suffered much from rheumatism, and during the past month he grew rapidly worse. While his death was not wholly unexpected by his physicians and his relatives, the news of his sudden passing came as a great shock to his many friends in New York.

Mr. Stromberg was born on Prince Edward Island forty-three years ago. His father was Nathanial Stromberg, a musician of repute. The son grew up in a musical atmosphere and early developed unusual talents in composition. At the age of sixteen he was the leader of a band composed of fifty musicians of Charlottetown, Prince Edward Island. Becoming interested in the stage, he joined a small theatrical company, traveling in Canada, as musical director. For several years he toured in the provinces with companies of little consequence. Then he became musical director with Andrew Mack, and held the position for a number of seasons.

While with Mr. Mack's company Mr. Stromberg gained considerable reputation, and finally attracted the attention of Weber and Fields, who engaged him to direct their orchestra and to compose the music for their burlesques. He held this responsible post for six years, retiring from it only a few weeks ago on account of his illness. Among the burlesques of which he was the composer were The Geezer, Under the Red Globe, Mr. New York Esq., The Glad Hand, Fiddle Dee Dee, Quo Vas Iss, The Con-Curers, Sapolio, Hoity-Toity, and numberless shorter burlesques on popular plays. His most successful songs were "Lou, Lou, How I Love My Lou," "Rosie, You Are My Posie," and "Dinah."

Mr. Stromberg was married, his wife being also a member of the Weber and Fields organization. They had lived for the past three years at Freeport, where they had a beautiful country home. Mrs. Stromberg survives her husband.

The funeral services will be held to-day (Tuesday) at the Masonic Temple, at two o'clock. The remains will be taken to Woonsocket, R. I., for burial.

P. W. L. NEWS.

The Professional Woman's League spent the afternoon yesterday in making arrangements for their annual bazaar that will be held this year in connection with the exhibition at Madison Square Garden in October. The bazaar will be the special department of the League. The Chairman is Mrs. Fred Ross. There will be dolls of all nations. In this connection there will be an exhibit of the work of actresses in art, fancy work as well as useful articles. The President, Mrs. Knowles, is very anxious to have something made by every actress. On July 16 a trolley party of Leaguers will go to the home of Mrs. John Herne at Larchmont to spend the day dressing dolls. The dramatic meeting on July 21 will be presided over by Mrs. Dr. Ida Nahm.

Anna Marble was engaged yesterday by the Professional Woman's League to edit the newspaper, which will be a daily feature of the forthcoming Woman's Exhibition at Madison Square Garden. Miss Marble, who is a daughter of the late Edward Marble, was for many years a member of the staff of the Brooklyn *Eagle*. Last season she was press agent for Elsie De Wolfe, which position she will resume directly at the conclusion of the show at the garden. The newspaper will be written, composed and printed by women at Madison Square, and is intended to be a bright and breezy account of the incidents of the exhibition.

A force of laborers yesterday began work on the flooring and partitioning necessary to fit Madison Square Garden for the Woman's Exhibition. This task will require many weeks, the basement of the garden, in which is to be a reproduction of a street in Venice, having to undergo particularly radical architectural changes.

ENGAGEMENTS.

Helga Howard, by David Belasco.

Lew Kelly, by C. R. Callahan for the comedy role in Pennsylvania.

Carter Weaver, re-engaged by C. R. White for Mildred Holland company.

By Alden Benedict for The Deemster: Guy Durell, Walter Laurence, A. R. Cornell, W. J. Schultz, G. Dudley, P. C. Nicholson, Annie Shultz, Mabel Eston, Oretta Alretus, and Loretta Suter. For Thelma (Western): John Larkin, J. H. Richmond, W. J. Kearsley, Harry Wall, Martha Beauford, Emily Green, and Beatrice Thorne. For Thelma (Eastern): G. R. Melford, G. W. Page, Harry Mitchell, J. C. Carlyle, A. W. Walton, Rosalie Fox, and Frances Florida. For Wormwood (Eastern): Hugh Koch, Claude Pepire, Frank Wallace, Jr., George Emmett, Albert Brown, M. J. Beir, Nellie Diamond, and Emma Melville. For Wormwood (Western): W. G. Balfour, H. C. La Motte, W. H. Elliott, J. L. Green, R. L. Stetson, C. Nelson, May Townley, and Gertrude Raymond.

Marguerite Clark, as soubrette with De Wolf Hopper in Mr. Pickwick.

Charles G. Waring, for R. J. Carpenter's Mr. Plaster of Paris.

By W. R. Nanheville: Fred Lang, George Lund, Harold Vosburg, Bayonne Whipple, and Grace Wilmer, for The Village Parson; Rita Harlan, for Human Hearts (Eastern); J. D. Chadwick and Ida May, for Human Hearts (Western); Bert Hart, Lillian Veroni, J. O'Hara, for Human Hearts (Southern); May McDowell, Rebecca Barr, and Eugene Bryant, for The Little Mother.

Wadsworth Harris, with Frederick Warde and Louis James.

Jerome Harrington, with Blanche Walsh.

By P. S. Mattox, for Bertha Creighton's starring tour in A Colonial Girl; Albert Livingston, Georgie Mendum, William F. Granger, Thomas F. Fallon, James Mahony, Robert Ely, Blanche Wiley, Gerard Cameron, Edward Mortimer, Charles Nuckols, business-manager, and Theodore Smith, assistant business-manager. For Would You For Five Millions, to support William Collier: Isabelle Urquhart and Morgan Coman. For Over the Fence: William Clifton, Esmeralda Cornwell, Prett Reed, Joe Willard, Harry S. Stanley, George W. Lewis, Miss Bert Dean, Lew Bowers, and J. McCormick.

Through Bennett's Dramatic Exchange: Fred Montague, with the Frawley Stock company, Minneapolis; Edwin Boring, by Jacob Rosenthal for Katherine Osterman; Harriette Clevinger and John T. Nicholson, for Mattie Keene in vaudeville; Fentelle and Radcliffe, Roy Way and Marie Barbourka, John Neimeyer, Fred W. Burton and Ernest Wilkes, for Jules Walters' Side Tracked; Marian Shelby, for the Western A Gambler's Daughter company; Sylvia Langlois, for the Columbia Opera company, Dallas, Texas; Will Elwanger, for the Bronson Opera company; Nelson Leavitt, Fred Whitmann, Elmer Jerome, and Tot Young, for A Hidden Crime.

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

The bill is headed by Charles Dickson and company in The Salt Cellar. Mr. Dickson, having originated the part of Sir Thomas Teaton in The Defender, left that production for a short revival of this playlet, which was used by Lillian Burkhart and himself in their first starring tour. Raymond and Caverly, the three Nevarros, Dooley and Tenbrooke, the Leslie Brothers, Rastus and Banks, Emerson and Omega, Joe and Nellie Doner, John Barker, the biograph and stereopticon are other numbers.

Tony Pastor's.

John Kernell heads the bill, followed by Gallagher and Barrett, Fiske and McDonough in Bixby's Romance, Swift and Huber, Ford and Dot West, Tom Moore, Charles McKeever and Ada Sandry, Fred Hurd, Satsuma, O'Brien and Lawrence, Bohannon and Corey, West and Lewis, the Rogers Sisters, and the vitagraph.

Proctor's Fifth Avenue.

The Proctor Stock company give a production of the late Augustin Daly's success, An Arabian Night, in which Frederic Bond and Beatrice Morgan have leading roles. The supporting company includes Charles M. Seay, Frank Currier, Florence Leslie, Helene Salinger, and Drina de Wolfe. The vaudeville employs Gordon Eldred, Georgie Lingard, Harry Brown, Mae Taylor, McIntyre and Primrose, and the kalatechnoscope.

Proctor's 125th Street.

Up in Harlem Hazel Kirke is presented by the Proctor Stock company, with Edna Archer Crawford in the leading role. William Gerald will play Dunston Kirke, and the support includes Frederick Truesdell, Richard Lyle, Sol Aiken, Daniel Jarrett, Julian Reed, Florida Kingsley, Ada Levick, and Bessie Lee Lestina.

Proctor's Twenty-third Street.

The topping feature is the Yankee Comedy Four. Others are Coyne and Ardelle, King and Stange, Marshall and Lorraine, Waldorf and Mendez, Ricton, and the kalatechnoscope.

Paradise Gardens.

The week's programme shows the Three Ch'a, Olga von Hatzfeldt, Piccolo's Midgets, Horace Goldin and Jean Fransioli, Rachel Laye, the Four Madcaps, Goolman's cats and dogs, the Johnson Brothers, Sparrow, Ameta, the Three Willie Brothers, Ravello, Arthur Buckner, and Grant and Grant. Wednesday and Saturday matinees, with every seat at 50 cents, will be inaugurated this week.

Cherry Blossom Grove.

The Chaperons continues as the chief attraction, while vaudeville is presented by La Belle Tortajada, the Four Cuttys, Les Desbois, Cole and Johnson, Eulah Lee, La Belle Blanche, and Carl Marwig's ballet.

Floating Roof-Garden.

The week's bill on the *Grand Republic* floating roof-garden offers Lottie West Symonds, Bryant and Moran, Hall and Herbert, Al. Burton, and Capitola Urline.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Ida Melville acted for the first time here Sis Hopkins' Sister, a playlet by Sam M. Young. Mr. Young wrote the original Sis Hopkins, in which the Melville Sisters, and particularly Rose Melville, gained fame. Now he has fitted Ida Melville with a good fat part, and as the new Sis Hopkins is almost, if not quite, as clever as her better-known sister, she probably will be a vaudeville feature for some time to come. The gawky Hoosier girl is one of the quaintest of low comedy characters, and she is just as laughable to-day as when the stage first knew her. Sis Hopkins' sister is almost a twin. She has many of the same lines and much of the same business that the first Sis had. The new sketch, however, tells a more connected story and is worked out in greater detail. It is a compact rural farce with four good characters, of which Sis' sister is by far the most prominent. The action is quick and the dialogue bright and really funny. Miss Melville duplicates her sister's grotesque make-up and awkward manner, and as she is quite slender her angularity is accentuated. Her drawl is perfect and she has a lot of bits of business that aid in bringing laughs. It is a first-rate performance in every way and just as good as the Sis Hopkins of Rose Melville. Of the others in the cast William Morrow as a glib-tongued lightning-rod agent was the best. Charles H. Crosby was the conventional "rube" and Dessie Ryan, with a capital catch line, didn't manage to get one laugh on it. The "jay" atmosphere also obtained in the act of Henderson and Ross, in which the man in yokel guise did some excellent slack-wire work, while his partner warbled divers ditties in an ear-piercing voice. Arthur Deming, who is seen on the road oftener than in New York, began with a good black-face monologue and then sprang a finish that was capitally worked. An assistant contributed most of the fun. Mr. Deming sang "Please Let Me Sleep," and during his encore the assistant, a seemingly peaceable citizen who had been sitting quietly in the front row, began to snore. An usher essayed to stop him, whereat the assistant drowsily voiced the chorus of the song. Then the gorgeous head usher came to assist his subordinate, and with much apparent effort bounced the sleeper. It was a new twist to an old trick and made a hit. The Farrell-Taylor Trio did their laughable comedy melange. Rosa Naynon, assisted by Clyde Phillips, exhibited her troupe of marvelously trained birds. The Three Millettas did fine acrobatic work. Amy Forsland was heartily applauded for her excellent rendering of several songs. Miss Forsland has a rich and well-trained contralto voice and an attractive personality. There are few vaudeville soloists of so high a grade. Jordan and Welch offered their familiar Hebrew curbstone talk. Johnson and Wells in a coon act met with much favor. Haight and Dean, the Maginleys, Ed Mullan, Si Stebbins, and the Young America Quintette completed the bill. There were timely views on the biograph.

TONY PASTOR'S.—"It," a new "mechanical doll," was seen for the first time. Like his rival further up town, it is a man who simulates the movements of an automaton and maintains a rigidity of feature and muscle that is surprising. Nobody, of course, was astonished when at the close of his act "It" limbered up and said "Thank you" in very human tones. The deception did not deceive, but it interested as an exhibition of muscular control. "It" was introduced and put through his paces by a likely-looking young woman of gracious manners. She would poke him in the back of the neck where his collar button ought to be, and thereupon "It" walked, bowed, waved his arms and finally played the piano. There will probably be a craze for such acts for a time, and "It" should reap a good salary while the craze obtains. Irene La Tour, just back from Europe, went through her pretty and difficult contortion work, with her dog, "Zaza," as usual, sharing the honors. Brody's Cycle Whirl was a new and uncommonly steep tencup track. Fisher, King and Beyer were the riders. They made the accustomed hair-raising dashes at an angle that seemed about forty-five degrees. One or two of their stunts were not done by other cycle whirlers seen here. Two favorite teams, Gracey and Burnett and Nelson and Milledge, offered their familiar sketches, at which most of the audience laughed heartily. Gracey is amusing enough in a noisy way and Nelson is really clever as an eccentric comedian. It is too bad that each doesn't get something better, or at least something newer. The Doherty Sisters, who are among the best of their kind, worked energetically in songs and dances and scored a real hit. Barry and Halvers presented a comedy sketch on conventional lines. Barry, who affects a tramp make-up, is agile and grotesque and passably funny. Miss Halvers, who carries more weight than she did in the days when she was one of a team of skirt dancers, is lively and attractive and sings with spirit. The act was well received. Talbot and Carr, a newly-formed duo, appeared as seedy and stagy Thespians in burlesque opera and drama, in which one waited vainly for something to smile at. The act needs to be condensed, quickened and brightened. The Ansel Troupe, of whom only three out of four appeared on the afternoon of the Mimics man's visit, gave dances of various kinds, each involving a change of costume. They are comely young women and nimble dancers. The Naenats succeeded in furnishing amusement in a musical way. Early comers saw John and Carrie Mack, Charles H. Duncan, Carroll and Clark, and Albene and La Brant. The vitagraph continued. Large houses.

PROCTOR'S TWENTY-THIRD STREET.—Among the mass of playlets that are to be seen in vaudeville a few loom conspicuous above the rest. One of these is Brocky's Temptation, the realistic picture of lowly East Side life by O. T. Fiske, that Mr. Fiske and Nellie McDonough act so admirably. It is not extravagant farce such as most vaudevillians, and even legitimate people who dip into vaudeville, consider necessary to success. Instead it is a play of more serious nature. Not that it is sad, or at least more than momentarily so, for Mr. Fiske has taken care to sprinkle comedy lines liberally. Once or twice these lines strike one as inartistic, but they are the only faults to be found with the little play. It hits off its subject accurately and is played with a quiet realism that would have delighted James A. Herne. Mr. Fiske is admirable as the rough crook, whose love for his wife and child leads him to reform. As the wife Miss McDonough does equally fine work, picturing faithfully the forlorn, down-trodden, hard-working young mother. Brocky's Temptation has been done many times in this city, but not before at Proctor's. Wals and Ardell appeared in a comedy singing sketch with their usual success. Billy Johnson went well with a variety of "coon" songs. Harvey did a fine juggling act, performing some feats that were simply astounding. A stage hand sat in a chair. Then Harvey lifted chair and man and balanced them on his chin. Then he tangled some twenty chairs into a bunch and juggled the mass on his nose. Brown Brothers and Wright did an old-fashioned clog dancing act to the accompaniment of tunes of long ago. Little of such a turn goes a long way. Brown Brothers and Wright appeared to consider themselves participants in an endurance contest. Gordon Eldrid gave his monologue, that would be better if most of it wasn't about an entertainment at which various persons did things that Mr. Eldrid imitates. That sort of imitation has been done too many times before. The Crawford Sisters changed their costumes frequently and then sang and danced some. Adams and Kelly did good comedy tumbling. The Lilliputian Trio were well received in James Horan's act, The Dutch Hunter. Also on the bill were Carmalla and Melrose, John Walsh, Mlle. Morelle and her trained animals, and the kalatechnoscope.

PROCTOR'S FIFTH AVENUE.—Section D of the Proctor Stock company, headed by Frederic Bond and Beatrice Morgan, presented Arthur Law's amusing farce, The New Boy, and met with much favor. The cast, excellent throughout, included Daniel Jarrett, William Gerald, Paul McAllister, Albert Roberts, Frederick Truesdell, James W. Castle, Bessie Lee Lestina, and Cecelia Mayer. This was preceded by a bright little curtain-raiser, The Third Party, by Edmund Day, in which were seen Albert Roberts, Henry M. Hicks, Don C. Manning, and Cecelia Mayer. The vaudeville department was led by the tiny Cantra Sisters, who were heartily applauded for their singing act. Chinese Johnny Williams made himself highly popular in his novel burlesque turn, which abounds in evidences of unusual versatility and all round cleverness. Nellie Florede sang pleasingly. Ed Lasselle did admirable work on the wire, Ricton juggled expertly, Harry B. Lester gave a commendable monologue, and the rest of the time was consecrated to the exploitation of the comprehensive kalatechnoscope. Good business.

PROCTOR'S 125TH STREET.—The Nominee was the important factor of entertainment at this house last week. The comedy was excellently staged and capitally interpreted by E. M. Bell, who played Jack Medford, Charles M. Seay as Leopold Bunyon, Sol Aiken as Colonel Murray, Frank Currier as Porter Vane, Adelaide Keim as Mabel Medford, Drina De Wolfe as Rose Van Barclay, Ada Levick as Mrs. Van Barclay, Helene Salinger as Annie Harrington, and Richard Lyle as Pete. The Two Rubias, a curtain-raiser written by Dean Edsall, made a modest little hit with Frank Currier, Helene Salinger and S. J. Monroe in the cast. The perspirationless, omnipresent kalatechnoscope seemed to mock the human entertainers on the bill with its tireless electrical activity. Hansen's orchestra added much of a pleasing nature in the way of descriptive and incidental music. Fair business.

AMERICAN ROOF GARDEN.—The second week of Ted D. Mark's *régime* at this resort drew out a fair attendance and presented a generally enjoyable bill that was headed by Smith and Campbell, whose hilarious conversational achievements kept the patrons in hysterical laughter. They sprang some new quips and some old ones, but all were hailed with great joy. Bailey and Madison repeated the hit they had scored a few weeks before at Keith's in eccentric acrobatic work. McPhee and Hill won instant recognition for their clever performance on the horizontal bars. Ta Thuma held over to astonish again by her extraordinary promenade on lighted candles. Radie Furman did a neat Teutonic specialty. Mr. and Mrs. Swickard sang agreeably, Madge Fox sang and did her acrobatic dance to the usual enthusiasm, Trask and Gladden danced pleasingly, Ida Russell contributed a few songs, the Sharpless offered an attractive musical turn, Frank O'Brien proved that a "dissipated gentleman" is not an alluring specimen, and Manning's Entertainers perpetrated an alleged comedy act which was quite the worst imaginable and the terrors of which pass the possibilities of description. The place closed on Sunday night, Mr. Marks admitting that his brief experiment had cost him just $1,700.

PARADISE GARDENS.—There were no new numbers in the programme last week, but the attendance continued to tax the capacity of the big roof. The list showed the Three Ch'a, Olga von Hatzfeldt, Phroso, Sparrow, Ameta, the Johnson Brothers, the Three Willie Brothers, Horace Goldin and Jean Fransioli, Piccolo's Midgets, Arthur Buckner, the Wartenburg Brothers, Rachel Laye, the Four Madcaps, and Goolman's cats and dogs.

CHERRY BLOSSOM GROVE.—An innovation was introduced in the removal of the production of The Chaperons from the stage of the New York Theatre to that of the Cherry Blossom Grove, where it went as merrily as ever and was seemingly unaffected by the altitude. The musical comedy was preceded by a vaudeville bill, composed of holdovers, and including La Belle Tortajada, the Four Cuttys, the Martinetti Troupe, Les Desbois, La Belle Blanche, Eulah Lee, and the Ford Sisters. Business large.

FLOATING ROOF GARDEN.—The season of the floating roof-garden on the steamer *Grand Republic* opened last Tuesday evening most auspiciously, and the venture appears to be in for another Summer success. In the inaugural programme were Fields and Wooley, Gorman and West, Lydia Hall, Joe Hardman, Sadie Probst, William Heinz, and Conterno's Fourteenth Regiment Band.

FOR THE RENTZ-SANTLEY COMPANY.

Manager Abe Leavitt has about completed the organizing of his Rentz-Santley company for the coming season, the twenty-fifth of its career. Matt Woodward has completed a satire on The Auctioneer, entitled Ela Hoche in Here, and a new burlesque, A Trip to the Coronation, which are to be mounted in a manner far superior to any of Mr. Leavitt's previous productions, fine as they have been. The scenery is being painted by Moses and Hamilton. The costumes are being designed by McIlvain. The company, thirty in number, will include Lottie Elliott, Charles Robinson, James and Sadie Leonard, Morran and McRobie, Emerald Sisters, John Lyons, Nina Bertolini, Verne Russell, May Fay, Elsie Fay, Tillie Moran, Lillie Stone, Mattie Harris, Ruth Stearn, Myrtle Foster, Marie Bryen, Olive Foster, Leona Lamour, Josephine Starr, Elsie Rose, Jennie Sanborn, Marie Stanley, May Allen, and Bella Dayton.

VALERIE BERGERE'S SUCCESS.

Robert Grau has booked practically all of next season for Valerie Bergere and company in Billee's First Love. It has been a simple thing to do, as Mr. Grau has received telegrams from every manager with whom Miss Bergere has so far played, offering two visits to each city within four months of each other. Kohl and Castle, with whom Miss Bergere played week before last, were so favorably impressed that they took almost half of the lady's tour immediately after her opening matinee.

A VERSATILE ACTRESS.

Idalene Cotton, who is pictured above in her impersonation of Carmen, is perhaps the most versatile actress that has graced the vaudeville stage. In a long list of imitations of prominent actresses, she has exhibited a remarkable range of talent and has proven herself, in more than one case, the possessor of dramatic power fully equal to that of the player whom she has elected to counterfeit. Miss Cotton is a delightful singer, moreover, and is probably best known to Broadway theatregoers for her fine imitation of Mrs. Leslie Carter in Zaza, which she offered a season or so since at the New York Theatre. She and her clever partner, Nick Long, are strong favorites at the vaudeville theatres and are always sure of a rousing reception.

WHITE RATS' TALK AND ELECTION.

At regular meetings of the White Rats of America, held at Gramercy Lyceum in this city each Sunday, it is interesting to observe the great number of new arrivals from the various parts of the world. A few Sundays ago there were no less than seven members present, who had just arrived from seven different countries. The late arrivals from Berlin told of the flourishing condition of the International Artisten Loge and the great amount of good accomplished by the united effort of the player folk organized for the purpose of improving the conditions in the various spheres in which they are directly interested. The Rats learn that a large number of White Rats belong to this worthy body, and that the influence brought to bear by American artists is of no mean value to German brethren. The brother who had arrived from Algeria told of his advance work for all good American acts—which, by the way, are sought like a weekly allowance from home—for they never fail to make good either on the stage or at the box-office. The brother from Italy tells of the unsafe conditions existing in smaller Italian cities; for instance, a manager will agree to pay any salary asked, but when it comes to collecting the performer receives as much as the receipts will permit. In London our boys are causing a stir with their novel acts. William Everhart, who says he has "contracted a whooping cough from hooping it up at the Hippodrome," Martinetti and Grossal, Frank Bush, and a score of others are making good to such an extent that our English cousins are complaining of the American invasion. In Australia, Kelly and Ashby, Julliste Lotty, Charles Sweet, the St. Onge Brothers, and Harris and Walters are doing things. All the world over our members are doing fine work, and at home the White Rats are progressing merrily with prospects more than encouraging for a bright and prosperous future. The following officers were re-elected for another term: George Fuller Golden, President; David Craig Montgomery, Vice-President; Fred Mardo, Secretary; Charles T. Aldrich, Chaplain; Mark P. Murphy, Treasurer; Sam Morton, R. R.; Harry Linton, N. R.; Junie McCree, J. R.; Ren Shields, P. R.; Charles McDonald, N. C.; Joe Bonnell, G. R.; Ralph Post, F. R.

MORE NEW ACTS.

Among the new acts recently secured for vaudeville by Robert Grau are the Smith-Winchell company, who have just concluded a sixteen weeks' season at the Empire, London, and are now en route for this country; the Misses Almonino and Heffron, who scored a hit recently at a trial performance in Two Heroic Cowards; and a new biblical sketch, by Hal Reid, entitled In the Days of King Herod, which will be cast with six persons, including Montgomery Irving as a Roman gladiator, and will have elaborate scenic and costume outfit. It is expected that this act will be one of the most pretentious yet seen in vaudeville.

MANAGER MURDOCK RAISES HIS OFFER.

Manager J. J. Murdock, of the Masonic Temple Theatre, Chicago, will shatter all salary records at his house the week of Aug. 3, when he will offer for the first time in vaudeville an act as yet unsecured, but which will surely be a big one, and he will present it at a cost of $3,000 for the week. In this issue of THE MIRROR he advertises for the attraction. It was only last Spring that Mr. Murdock advertised that he would pay $2,000 for a new act, the conditions being that it must not now be in vaudeville, nor must it be seen at any other vaudeville house in the United States for two years after he plays it. The responses to the advertisement were numerous, and many persons of eminence offered their services. However, the requirements of vaudeville are such that the best of these acts could of necessity not "make good," and Mr. Murdock, in order not to be deprived of securing a genuine sensation, has raised his offer to $3,000. It is doubtful if any singer or actor, save only the greatest opera stars, ever received such a wage for one week's work, and certainly in vaudeville the price is a staggerer. If continued for one year that salary would foot up $156,000—three times as much as the President of the United States receives. But it is not probable that any other manager will be so bold as to follow in Mr. Murdock's footsteps. Even if he should, the conditions of the Chicago man-

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SOMETHING NEW.

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SOMETHING NEW.

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"Tell Me, Dusky Maiden."
"Come Out, Dinah, on the Green."
"My Castle on the Nile."
"The Old Flag Never Touched the Ground."
"Oh! Didn't He Ramble."
"My Heart's Desire"
"I Must a' Been a Dreaming."
"Mandy, Won't You Let Me Be Your Beau?"
Etc., Etc.

Presenting an Act which is unanimously conceded by both press and public to be *the best constructed*, more artistically executed, more *heartily welcomed* and vociferously applauded than any Colored Act now seen in America.

KEITH'S { PHILADELPHIA HOUSE, - June 16, "Phenomenal Hit."
UNION SQUARE, N. Y., - " 23, "Veritable Triumph."
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N. B.—In reviewing COLE and JOHNSON'S record for the past twelve months, you will notice that they have had the honor of appearing before more Distinguished Personages than any two like entertainers.

A REMARKABLE RECORD. ENGAGEMENTS EXTRAORDINARY.

U. S. Senator W. A. Clark of Montana, at his palatial residence in Washington, D. C.; U. S. Senatorial Body and Chief Executive Thiodore Roosevelt; Mr. Irving and Miss Ellen Terry; Farewell Boston Dinner (per arrangement of Mr. H. B. Sire); Mrs. Stuyvesant Fish; Mr. Oelrich; Mrs. Jack Gardiner, Boston; The Vanderbilts, the Goulds, the Bacons, the Rothschilds, Mr. Chas. Schwab, Mr. Jim Brady, Mr. David Belasco, Mrs. Leslie Carter, Miss Lillian Russell, Miss Anna Held, Miss May Irwin, Mr. Chas. Hawtrey, DeWolf Hopper and a host of other notables.

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Have written successful musical numbers for the following distinguished and well-known managers:

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71 weeks in Brooklyn with the Spooner Stock. Re-engaged for one more year. Singing songs between the acts.

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Gertrude Haynes

AND HER CHOIR CELESTIAL.

ONE OF THE CHOIR—Miss Haynes, Tommie will be late to-day.

MISS HAYNES—Why, what is the trouble?

O. O. T. C.—He was in swimmin' and somebody pinched he's close, an' all he's got is he's tights.

MISS HAYNES (hastily)—Harry! Tell Tommie to take "he's" time.

Always doing good for others, while others do me good. The Rascal,

LONEY HASKELL

If you use one bottle *Chas. Leonard Fletcher's* Castoria would you feel *Jess Dandy*, or would you prefer a *Charley Case* of *Julian Rose* water fresh from the *Al Fields* of *Patterson Bros.?*

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ARTIE HALL Dat's all

"Harry Casey, on the bench,
Watch and wait for me and Kate."

"Hadje Fox," "Bob Fulgora," "Jack" Osborne," "Mabel Sisson," "Jessie Barns," "May Stewart," "and all the bunch." "CARE FOR IT," (YES.)

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EDMUND DAY

Will write a few Sketches this Summer.

SUCCESSES IN 1901-2: All in the Family—Fred Edwards and May Blouin; The Unexpected—Hal Davis and Inez Macauley; Are You My Wife—Mr. and Mrs. Gardner Crane; Uncle Phineas; In Trust—Mr. and Mrs. Alfred Kelcy.

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ager's terms would estop him for this one act, as Mr. Murdock stipulates that the act must not be shown at any other vaudeville theatre in the United States for two years after he plays it. The Masonic Temple Theatre is in a class by itself. Almost every week some actor or actress, well known to the legitimate, appears in the programme. During the past month Reginald Roberts, the Castle Square tenor, and William Norris, the versatile character artist, appeared as headliners. And it is a feature of the Masonic Temple's season to introduce into vaudeville some big artist who never before was suspected of ambition to shine in that particular field. For instance, during the past four years Jessie Bartlett Davis, Eugene Cowles, Camille D'Arville, and Adelaide Herrmann appeared there, to the great surprise of their friends and the profession generally, and it was at this house that The Girl with the Auburn Hair first sang in her unique act. Last year Eugene Cowles was paid $1,500 for one week, and the figure was considered so much out of the ordinary that the whole country talked about it. But what will be said to just twice that wage this year? "I want a record-breaking attraction," says Manager Murdock, "and although I will pay a record-breaking price for it I am confident that it will pay me in the long run. I want the best, and these days managers have to pay well to get the best."

COLE AND JOHNSON.

Cole and Johnson announce that they have developed an act entirely new, and one which has had the honor to be more heartily welcomed than any other negro turn now on the boards. In an advertisement this week they present a list of a few of the many notable persons who have been delighted by their truly clever and genuine work, and it is a list that any player assuredly might well be proud of.

VAUDEVILLE JOTTINGS.

Julia Romaine is scoring a hit in Chicago in A Legal Test. She is supported by Tom Fitch.

Mr. and Mrs. Walter Le Roy (Le Roy and Clayton) closed four weeks of successful engagements on June 29 on the Orpheum circuit, and will visit Catalina Island for two weeks before returning to their Summer home in Wisconsin.

Fred W. Johnson, musical director, will go with Bob Manchester's Vanity Fair next season.

John G. McDowell will close his vaudeville season at the parks on July 13 at Lake Michigan Park, Muskegon, Mich. He goes to rehearse on July 20 with The Montana Outlaw.

Max Rosenberg is in town on business. On account of other engagements he has had to decline a flattering offer for Europe.

McIntyre and Rice have signed for Robert Manchester's enterprises, this being their third season under the same management.

Jordan and Welch have signed with L. Lawrence Webber's attractions for the coming season, after a most successful tour of the Keith circuit.

Frederick Brothers and Burns, who were a feature with the Broadway Burlesquers last season, have been signed as one of the principal olio features with the Parisian Widows.

Frey and Fields have closed successful engagements at Ferris Wheel Park and Fort Sheridan Park, Chicago; Alhambra, Milwaukee; Vaudeville Park, South Bend, Ind., and Riverside Park, Saginaw. They are featured this week at Vaudeville Park, Galion, Ohio, with Newark, Ohio; the Woolworth Roof, Lancaster, Pa., and Tony Pastor's to follow.

Wesson and Walters will sail from New York on Wednesday for Jacksonville, Fla., to play a four weeks' engagement over the Southern circuit of parks.

Murphy and Andrews are successfully touring the Flynn park circuit.

Joan Byron, of the Lafayette Show, rescued a Cincinnati broker from drowning at Atlantic City on Saturday. He sent her a check for $200, which she returned with thanks.

There are rumors that Benjamin Harris means to build a vaudeville theatre, to be called the Alhambra, in Fortieth Street, between Broadway and Sixth Avenue.

Florence Hawkins, late with The Girl from Paris, has gone to Detroit with Pousse Café at the Avenue Theatre for six weeks.

Gertrude Haynes, of the Choir Celestial, gave an outing on July 4 at Rockaway Beach to a quartette of stage children, Claud Cubitt, Alice Clifford, Celia and Lillian Rosewood. The youngsters had a most enjoyable afternoon.

Mr. and Mrs. Joe King (Louise Henry) are playing Coney Island, Cincinnati; this week with Terrapin Park, Parkersburg, W. Va.; Summit Lake Park, Akron, O.; Feruclift Park, Youngstown, O., and Munroe Park, Toronto, to follow. They have been very successful and have been offered return dates at every place they have played.

James R. Rome and Marguerite Ferguson have signed for next season to be featured with Barney Ferguson and Caron and Herbert's farce-comedy, Mr. Rome to play the part of a tramp and to produce and stage-manage the farce. Miss Ferguson will be the principal soubrette.

Ollie Young writes that Young's scenic studio at the Grand Opera House, New York, is busy preparing the transformation scenery to be used in his new act for next season with Primrose and Dockstader's Minstrels.

Weber and Fields are again considering the establishment of a permanent stock burlesque co. in Chicago.

Wainwright and Remsen are to build a new theatre at Rockaway Beach, N. Y., to be completed about Jan. 1. The house probably will be managed by Louis Phillips.

Hurtig and Seamon will build a new playhouse in Rochester and may secure control of one in Syracuse.

The Seven Little New Yorkers will give a trial performance of a new act at Keith's next Thursday morning. A. Baldwin Sloane has written musical numbers for the act, and Myron B. Rice is managing it.

Victor Morley and Julia Blanc, last season members of the Greenwall Stock co., at the American, are going into vaudeville with a new sketch entitled Change Your Act, written by Edward McWade.

FAIRS AND CARNIVALS.

The Bostock and Ferari Carnival company are to give their midway performances at Toledo for the purpose of helping to raise funds for the new Elk Lodge Building to be erected in that city. The date of the carnival has not as yet been decided upon

Sorrentino's Banda Roma has been engaged for a nine days' engagement with the Knights of Ak-Sar-Ben, at their carnival in Omaha next Fall.

A fair and carnival will be held by the Bostock-Ferrari company at Altoona, Pa., July 21-26.

Superior, Wis., Lodge has completed the arrangements for its street fair and carnival next week. The lodge has secured the Bostock and Ferarri Carnival company and everything points to a very successful fair.

The Eagles of Youngstown, O., will give a week's carnival commencing July 28, and will present ten free acts and twenty-five pay attractions.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Tallaux vivants and the Faddist Orchestra are still featured at Keith's, while the vaudeville 7-12 includes Eddie Girard and Jessie Gardner, Bellevial's dogs, Arthur Deming, Mlle. Rolland, Mitchell and Cain, Tom Brown, Leno and Abacco, the Empire City Quartette, and Horton and O'Neil.

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• • There were several sketches on the list, the best of which was Ida Melville's SIS HOPKINS' SISTER.—New York World, July 1.

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—At the Palace the olio 7-12 includes Lillian Beach, the Allo Brothers, the Pearl Real Brothers, La Dell and Winslow, Gobetta and Mazetta, and Myrtle Vyner.—At Austin and Stone's 7-12 are the Milanese Minstrels, the Gibson Girls, Gilmore's cockatoos, Henri Bartone, Ella Morris, the Four Rosevayns, Ferrand and Leland, the Sisters Faye, Sunderland and Poole, Spencer Paraye, Clark and Pierotte, Blanche Lotell, the Barrett Brothers, Cunningham and Lord, John Clifford, Curtis and Adams, Jay J. Paine, the Hatchaker Sisters, and Tony and Lily Ellis.—The out-of-door events have had coolish and damp weather against them, but good bills have drawn nevertheless. At the Midland Boulevard Summer Theatre 7-12 are Burke, Muller and Tyler, Cardella's dogs and ponies, Julius Rose, the Musical Reids, the D'Elmore Trio, Jack Dempsey, and Arvella.—Recreation Park has for 7-12 E. J. Jose, the cycle whirl, Rickard and Gordon, J. F. Ray, the Master-Baker Trio, and Williams and Williams.—The Lyceum closed 5 after a season of forty-six weeks, and will reopen early in August.—Walter L. Main's Circus played to big business last week and will probably make Boston a regular stopping place hereafter.
W. E. GREENOUGH.

PHILADELPHIA, PA.—At Keith's they have a pleasing programme 7-12, prominent being Edward Hayes and co. in A Wise Guy, Jordan and Welch, Donahue and Nichols, Herbert's dogs, the Ferraro Brothers, Tommy Baker, the Six Blackbirds, Amy Furnival, Berry and Hughes, Conroy and McFarland, Burtinetti, Al Shaddon, and the Mayrah; business big.—The Lyceum, after a successful season of forty-six weeks, closed 5. During the Summer the house will be entirely renovated, improvements including new chairs, scenery and decorations. A departure for the coming season is the booking by the syndicate burlesque organization of thirty-six co., with no return dates, filling all the time from September to May.—At Cape May, N. J., the Iron Pier, Geo W. Hogan, manager, inaugurated the season June 28. May Wentworth and Billy Raymore are the stock features, with weekly change of olio.—The Italian band now playing at Cape May have coined a new term to describe the four soloists in the organization. They call them the "Stand Ups."
S. FERNBERGER.

ST. LOUIS, MO.—For 5-12, Manager McHenry, of Uhrig's Cave, offers an entirely new programme. The rule at the city's oldest mid-year amusement resort will be: Two new burlesques, three new living pictures, four new vaudeville acts and two newly programmed orchestra concerts. The first burlesque is The Sophia Trial, and the closing one Fidelio, or The Prince of Peace. The living pictures are "The Vampire," a living replica of Burne-Jones' famous canvas; "Good Morning, Carrie," a comic view, and "The Deluge." "The Deluge" had to be pictured at the Cave sooner or later in humble acknowledgment of the recent efforts of the elements to make things as interesting as possible for promoters of Summer amusements in St. Louis.—The bright particular star at the Suburban 6-12 is popular Billy Van. He hasn't missed a season at the Wellston resort since it was built, and has the reputation of always bringing something new in the way of a parody and a monologue. High Stanton and Florence Modena come back with their modern satire, For Reform. Miss Modena is well known in this city on account of her stock work here. Jessie Couthoui, breezy monologist and imitator of various types of everyday people, has an entirely new act. Winchesman's bears are seen here for the first time. The Five Nelsons complete a good bill.—Forest Park Highlands had the strongest bill of the season 29-5, and business after Sunday was big. The Pony Ballet and the Pickfaint Troupe were the hits. Low Daily was as funny as ever, and Ward and Curran are great fun makers. Josie De Witt and George Jones were the musical members of the bill, and they were well received. For 6-12: The Pony Ballet, Low Daily, George Jones, Josie De Witt, and Fallo and Bonno.—West End Heights is open to the public, and, unless all signs fail, will come to be one of the chief places of interest in St. Louis. The street car service is satisfactory, as the garden is at the end of the Cheltenen Avenue line, southwest of Forest Park, and at the intersection of Clayton, Skinker and McCausland roads. Since the World's Fair directors have taken the tract of land west of Skinker Road, the new garden will adjoin the World's Fair Grounds, and just opposite what may be the principal southern entrance. The most attractive feature of the new garden is a mammoth covered pavilion, erected over part of a lake. For 6-12 the following artists appear: The Brothers Rossi, Warren and Blanchard, Burns and Argo, Leona Thorne, Fenton, Keith O'Reilly, and Katheryn Mendez, and Lincoln Gilbert. In the garden are Herr Gressler and Alma Fosters, with their tight-rope wobbling elephant, and concerts by Tony's Band.—Manhattan's Park opens 6-13. John F. Ward and Mabel Hastings, Tom Black, Fred and Amy Gottlob, Brasil and Brasil, and Adams and Guhl.—Hodgson's continues to good business. For 6-12 Shannon and Scanlan, Olive Vail, Edwin A. Bute, John and Flossie Johnson, George Chester, Blanch Wallace, and Charles Clark.
J. A. BORTON.

REVERE BEACH, MASS.—Cool weather and rain made things dull here until 4. Good weather prevailed 4, 5 and the amusement resorts reaped a harvest. Point of Pines (William H. O'Neil, manager): Comic opera by the Pines Opera co. has caught on and good houses were the rule June 29-5, when Bald Pasha had a creditable performance. The Mikado 7-12. The opera co. gave an excellent concert 6 to large audience. The diving horses as outdoor attraction open 5.—Crescent Gardens (William H. O'Neil, manager): The Howard Brothers, Madge and Morton, Hayes and Wynne, Mitchell and Marion, Ballard and Smith, and Leona Howe's Orchestra; excellent business. For 7-12: The Golden Gate Quintette, Madge and Morton, Armour and Bagsley, Hayes and Wynne, and Ballard and Smith.—Electric Theatre (John F. Abbott, manager): Business satisfactory 29-5.—Bostock's Animal Arena (M. J. Weller, resident manager): Business constantly increasing with Mlle. Pianka, "the Lady of Lions," as special feature. A notable attraction billed for 6 was the Rev. J. F. Rigby, announced to preach a sermonette in the arena, illustrated by a newly captured

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LONDON "MUSIC HALL,"
The Great English Vaudeville Paper—Weekly. 401 STRAND, W. C.

lowed; subject, "Can a Leopard Change His Spots?" Mr. Risley is a member of the Law and Order League that have been trying to stop entertainments at the beach on Sundays. The appearance of his opponent of the week caused a correction in the League, and peace reigns. Vaudeville was brought to prevent Mr. Risley from getting the opposition.—Nautical Gardens (Herbert A. Harvey, manager): Lenox Howe's Orchestra are giving an excellent programme to good houses since opening 5.——Around the World (W. Perry, manager): Vic Hendricks is the rube. Other Pavilion features: Merrill, Fletcher, Amy Allen, and Pete Reynolds 7-12.
JAMES R. MURRAY.

PROVIDENCE, R. I.—The regular opening of the season at the various shore resorts on Narragansett Bay occurred June 28, and from now on everything will be in full blast until after Labor Day. At Rocky Point Manager Harrington has many novel features. At no time in the history has the place presented so beautiful an appearance as it does this season, and the natural beauty has been enhanced greatly by a number of new and attractive buildings. The Point Casino is now in full blast, and the merry dance to Dan and Polly Mann, Daly and Goodwin's orchestra, Prendergast and Millerick, Byrnes, the Hawaiian Quartet, Fredericks and Millerick, Stewart and Gillen, May Nelson, Wally and Lottie Mahoney, Young and Brophy, May Bryant, Belle Gordon, Vesta, Edgar H. Edwards, and Thornton and Ferris. The new Rocky Point Band, under the direction of William F. White, give daily concerts, and Bobbie Leach will continue to make ladies entertainer and caretaker, assisted by H. C. Galantet is again associated with Mr. Harrington in the management.——At Crescent Park a strong drawing card will be the Arts and Crafts Exposition, which is free. The exhibits are not all installed, but everything is progressing rapidly. An interesting feature here is the United States Government exhibit. The other attractions include "Jim Key," the trained horse; the aeroplaniste, and concerts by the Imperial Mandolin and Brigham's Orchestra. H. Irving Dillingham is the manager of the Park and Thomas Walsh his assistant.——At Boyden Heights and Field's Point there are no amusement features such as are offered at the other resorts, their specialty being clam dinners. At the Heights the American Band has been giving concerts.
HOWARD C. RIPLEY.

TOPEKA, KAN.—Garfield Park: George F. Clark, late manager of A Genuine Hobo, has made an arrangement with Marshall's Military Band, who own the Park, by which three nights of each week, for some time to come, will be devoted to vaudeville. As Topeka is a prohibition place, and has never been extravagantly fond of vaudeville, it will take some tact and a regularly repeated roster of good people to make the venture a success. The attendance for the first week was very flattering, and encourages all parties. Albert Walker, in plantation pleasantries and proverbialisms, and aged Afric-American artiluma; Lillian Fuller in serpentine and fancy dances, Jessie Pickert and Maurice Whippler in international character dances, clogs and comedy sketches; Frankie Berry and her wonderful white posse of performing poodles, Albert Younger in moke monologues and buck dancing, Ella Francis in ballads, and Little Trixie, who prattled coon melodies takingly, with Roy Crawford's picture machine, made up a nice programme that pleased all, and any single feature of which was worth the admission. For week June 30: C. H. Lampe, W. M. Bernard, Albert Walker, Johnny Fulton, Little Trixie, Frankie Barry, Miss Wheeler, and Charles La Pearl, the acrobat and bar artist (who shockingly shattered his slats here a month ago doing a high dive with Kinsebrew Brothers' Circus, and who has nearly recovered his rib wreck, and will break into the business again in a club swinging act) made an alluring and attractive announcement of suitable artists.
THOMAS R. HYATT.

NEWARK, N. J.—An excellent Summer bill was presented at Proctor's June 30-5, with the whistling Alice J. Shaw and twin daughters as headliners, and good ones. Gilbert Girard was equal to any one in ministrelsy. Dawley and Fontelle gave a good sketch. King and Stein did creditable work in travesty. Fisher and Clark in acrobatic comedy, went well. Corbitt, Ivy and Burke in Celtic comedy. John E. Drew in humor and dancing, and the kalatechnoscope filled out; good bonus.——Koeniger's Auditorium Garden, in its fourth week, presented a bill good throughout. The Two Lavines were pleasing in acrobatic comedy. The Leslie Brothers won applause. Leroy and Woodford gave conversational comedy of commendable quality. Perhaps the most novel feature was the singing of a glee club of genuine miners, who won much applause and repeated encores. Orville and Girard tumbled, George C. Davis was satisfactory in monologue, the Young America Quintette sang well, and the vitagraph was interesting.
C. L. NELSON.

MILWAUKEE, WIS.—Exposition Music Hall (Joseph D. O'Brien, manager): This place was reopened June 29 by Koch and O'Brien, the new lessees, and the immense auditorium was almost filled with an audience numbering more than three thousand. The bill was a good one and the attendance so far has been gratifying. The Kaufmann Family contributed one of the cleverest of cycle acts. Ramza and Arno offered a funny turn, Smith and Doreto were repeatedly recalled, and Mazus and Mazett did a splendid acrobatic act. Others were the Dancing Dewsons, Imogene Comer, Nichols' dogs, cats and monkeys, and the Martin Brothers. A clever musical number, "The Rinky Dink," by Jacob L. Schetter, director of the Bijou orchestra, was played under direction of the composer. Week 6-12: The Piechland Sisters, Hilla and Silviany, Stella Mayhew, Flelo and Lane, Waterbury Brothers and Tenny, the Rosloss, and Eldridge Snell.
CLAUDE L. N. NORRIE.

BUFFALO, N. Y.—Shea's had a good bill June 30-5. Little Elsie received the most applause, her imitation of Eva Mudge, who appeared here last week, being perfect. Barrows, Lancaster and co. were seen in the familiar Tactics and were highly entertaining. Hill and Silviany gave their remarkable cycle act. Others were Florizel, Dooley and Tenbrook; A. O. Duncan, Hayes and Healy; Almont and Dupont, and the kinetograph. Harriet Avery Strakosch 7-12.
JOSEPH O'CONNOR.

TOLEDO, O.—Cold, raw weather has kept attendance down at the resorts, but good bills were given June 30-5. At the Casino were Kippy, Thompson and Walz, Tom Moore, Rita Redmond, Tom Browne, and Duffy. Sawtelle and Duffy.——Hauser's Farm showed Professor Burke, the Leon, Munroe and Wesley, Evans and Mills, John D. Gilbert, and the Kinetograph.——Bellevue Park offered Brachett and Girard, Cozy and Delmo, Puckish, Lew Wells, and Powers and Theobald.
C. M. NELSON.

CINCINNATI, O.—A highly satisfactory bill at Chester Park June 29-5 included Lawrence Crane, the Ramsey Sisters, Charles Stewart, Marsh and Sartella, and Trask and Rogers.——Inness and Ryan concluded their engagement at Coney Island 5 and were replaced in the bill 6 by the Boston Operatic Quartette, who finished the week. Other entertaining acts were contributed by the Two Pantas, Ricardo, and Baker and Stewart.
H. A. SUTTON.

BAYONNE, N. J.—Washington Park (F. Bernstein, manager): Crowded houses are the rule and the performance given justifies such patronage. Appearing June 30-5 were Billy Clifford, De Biere, the Kanzius Trio, the Garrity Sisters, Gleeroy and Russell, Cross and Holden, Gertrude De Milt, and Evelyn Foster.
WALTER C. SMITH.

WASHINGTON, D. C.—The programme at the Lawrence Summer Garden 7-12 shows the Nolan, Florence Fox, Ella Shields, Irene Young, and Mildred Franklin.——At Chesapeake Beach, Carrie M. Scott, Evelyn Earle, Husband and Shelton, and the Vaughn Sisters appear 7-12.
JOHN T. WARDE.

YOUNGSTOWN, O.—Idora Park (Edward Stanley, manager): For June 30-5: Jasper Stewart, Ruth, Jia and St. Claire, Hanley and Jarvis, Ed F. Reynard, and the Three Rio Brothers. The bill pleased immensely and packed houses were the rule. The Barlow Minstrels 7-12.——Items: Ed F. Reynard has signed with Primrose and Dockstader and will report in two weeks at Manhattan Beach. Later he will tour the world accompanied by his wife, first going to Australia.——Ed J. Hayes has gone to Sioux City to play a Summer engagement with the Howard Burnt co. as leading man.——Dana Thomson, high diver, at the park 30-5, attracted great attention. He dives ninety feet, somersaulting, and into four feet of water.

LANCASTER, PA.—Woolworth Building Roof-Garden (John B. Peoples, manager; George H. Bagle, associate manager): The management continue to furnish a fine grade of attractions and large houses were the rule 30-5. Grapewin and Chance, The Six Blackbirds, The Havens, Rossetta and Blair, La Petite Helene, and the Broadway Trio were well received. Harry C. Taylor, baritone, and Harry Swenk, soprano, local talent, made a favorable impression. For 7-12: Mack and Lawrence, Claudius and Corbin, the Ramzas, Mack and Lawrence, Claudius and Corbin, the Brannock Sisters, Chullita, Terry and Elmer, Belle Stewart, and Bianca Lyons. People were turned away at both afternoon and evening 28.

GLENS FALLS, N. Y.—McGregor Park (Nichols and Harry, proprietors): For week ending 5: Gussie Vivian, J. J. Rehan, Mr. and Mrs. Bobby Mack, the Two Misses Kathleen Franklin, and Frankie Wallace pleased good attendance.——Item: Donahue's Big Pavilion show opened at Sandy Hill, N. Y., 30, pleasing a big crowd. The roster includes John Donahue, big large crowds. The roster includes John Donahue, proprietor; Jere Kennedy, advance; H. Stearns, billposter; the Russells, Mr Glyn, Bert Kennedy, the Geraldis, Mattie Atwood, and Joseph Williams. The Geraldis and orchestra are under Professor P. A. Church. The co. will tour New York, Vermont, and New Jersey.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): Week June 22-29 saw Irene Franklin still a favorite. Howard Chambers, the New England baritone, made a hit. Cushman, Holcombe and Curtis were well received. The rest were Barton and Ashley, Hill and Whitaker, Leroy and Clayton, the Kinetoscope, and the biograph.——Chutes (Henry Koch, manager): Pickett's Lyric Opera co. opened a season of light opera 23, presenting for the week Aladdin, Jr.; good attendance.

BUTLER, PA.—Alameda Park Summer Theatre (W. B. McCallum, manager; George M. Burkhalter, local manager): Opened June 30 with Hartlette and Sutherland, Castleton, and Town, John R. Hardy, and the Burns-Rachel Trio; good business; entire bill. Week 7-12: Bonnie, Pendleton and Bonnie, the Lula Brothers, John Healy, and Carl Hawkesworth.——Items: C. F. Beachy, of the Cincinnati Cereloid Co., is here arranging for the appearance of his co. at Alameda Park 21.

NEW ORLEANS, LA.—West End (A. H. Ottman, manager): Crowds averaging from 5,000 to 10,000 are nightly in evidence at this resort and cool lake breezes, splendid music and vaudeville features are good attractions. For 29-5: Brooks's Marine Band in its last week, the De Muths, Lillian Markland, and the vitagraph. The several side issues, the scenic railway, the merry-go-round, and the Ferris Wheel, are doing a thriving business.

PORTLAND, ME.—Riverton Park (D. B. Smith, manager): The Columbia Vaudeville co., week 9, including R. J. Jose, Daly and Devere, Grimmins and Gore, Brandow and Arlington, Pearl Danforth, and the Tannenoto Brothers; good audiences.——Underwood Springs (Clarence Jacobson, manager): The Alhambra Novelty co., consisting of Ohama, Thomas, Felton and Howard, the Lockers, Tiddledywinks and Dugan, and Miss Macy, to good business 2-7.

ATLANTA, GA.—Grand (Henry and Julius De Give, managers): Week June 30-5 vaudeville was put on for an indefinite term. Some clever people were in the bill, and the large audiences seemed to enjoy themselves. Otto Johnstone Bennett and Tony Williams, Mlle. Rialto, Baker and Conn, the Four Hills, Reta Curtis, Weston and Allen, and the vitagraph.——New Star (John B. Thompson, manager): This house continues to good business.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Barlow's Minstrels week June 23-28 to fine business; splendid bill. For week 30-5: The Buckeye Trio, the kinodroma, the De Arville Sisters, the Dongans, and Bonita Rana.——Darling and Downe's Circus, billed for 24, 25, arrived but did not play, owing to bad weather. They left here for Oswego, N. Y.——Buckskin Bill plays here 18 and the Forepaugh-Sells Circus Aug. 6.

SARATOGA SPRINGS, N. Y.—Kayderosa Park (Guy W. Lessing, manager): The season in the Rustic Theatre opened June 30 with J. W. Gorman's Specialty co., consisting of James and Ella Lossing, Wallie Clark, Al. Haynes, Julia Redmond, Josleen and Moore, Harry, Fred and Frank Murray, Edward Palfrey, David Hilton, and W. O. Stevens; audiences large and enthusiastic. The Empire Specialty co. 7-12.

GLOVERSVILLE, N. Y.—Sacandaga Park (Charles H. Hall, manager): The New York Vaudeville Stars, including Burke, Moller and Teller, the Mosher-Baker Trio, the Musical Bells, Ernest Arvello, Jack Dempsey, and Reed's Reprograph June 30-5 proved a big drawing card.——Mountain Lake (Arthur McDougall, manager): The Patten and Perry Big Vaudeville co. 30-5; good performances.

NORTH ADAMS, MASS.—The season at Valley Park opened 1 with the New York Novelty co. Two performances will be given each day, with change of bill weekly. In the opening programme were Tom Russell, Odetta, Renton and Green, Mazzlotta, Mason and Francis, and Lawson and Cross. William B. Meade, of the Richmond Theatre, is managing the park this year, as usual.

LAKE GEORGE, N. Y.—Fort William Henry Park (Harry J. Ridings, manager): The J. W. Gorman Specialty co. 7-12, showing Haynes and Redmond, Wallie Clark, Paltry and Hilton, the Three Murray Brothers, the Lezellas, and Josleen and Moore. The Empire Specialty co. played to excellent business 30-5.

PERU, IND.—Boyd Park (Wabash River Traction Co., proprietors: J. A. Irvin, manager): Bill June 30-5: Master Elliott, John T. Powers, Kitty Bingham, Bingham, Nugent and Fertig, and the kinetograph. For 7-12: Holmes and Waldon, Emile T. Subers, and the Carleton Sisters.

LONDON, ONT.—Springbank Park Auditorium (Charles E. A. Carr, manager): Latimore and Leigh, Koppe, Don Gordon, Dick and Alice McAvoy, and Burr and Brockenshire pleased good attendance June 30-5. Week 7-12: Wolf and Thompson, John A. West, the Roberts Four, and Burr and Brockenshire.

BATH, ME.—Merrymeeting Park, Brunswick: The New York Comedy co., comprising Farman and Nelson, the Carmen Sisters, Dancing Doyle, Conway and Held, and Professor Miet's dogs gave satisfaction to good sized audiences in spite of cool weather June 30-5.

SANDUSKY, O.—Cedar Point (George A. Boetkling, manager): Bill June 23-28: Lizzie N. Wilson, Mollie Killingbeck, the Nielson Sisters, Eberly and Egbert, and the kinodroma. For 30-5: The Cosgrove Brothers, Maud Beall Price, Shrock and Rice, and the kinodrome; business good.

NEWPORT, R. I.—Freebody Park: Week June 30-5: The Kitamura Japs, Charles Leonard Fletcher, the Burke Brothers, the Sisters Bastedo, Kennedy and Rooney, Madge and Morton, Cooper and Bailey, and the Rice Brothers; large audiences; good performances.

KINGSTON, ONT.—Lake Ontario Park (D. P. Brannigan, manager): For June 30-5: The Raymond co., Maurice F. Raymond, Cressie C. Raymond, Miss Lillie, M. Vernon, and Lucky Wentworth. For 7-12: The Watermelon Trust co. For 14-19: The Roberts Four in The Doll-Maker's Dilemma and Vaudeville.

READING, PA.—Carsonia Park (Geiger and Lauman, managers): The Union Square Vaudeville co. attracted large houses June 30-5. Olio: Major E. H. Hendershot and son, the Fetching Brothers, the Brunnock Sisters, Chullita, Falardo, and the W-bb Trio.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, proprietor and manager): Week June 30-5: Wade and Hastings, Maggie Castle, Bessie Cunningham, Joe Blamphin, J. W. Kelcey, Charles Gilroy, A. C. Pringle, Tom Martin, Beobey and Zierath, Frankie Denby, the Guyers, and stock.

JAMESTOWN, N. Y.—Celoron Theatre (Gale Delmar, manager): An excellent bill June 30-5 consisted of Mlle. Chester, Emerson and Omega, Tracott, the Harmony Four, George Yeamans, and Antonia Zoppfre, and pleased immense audiences.

COLUMBUS, GA.—North Highlands Casino (F. V. Peterson, manager): For June 23-28: Smith and Chester, Mae Hart, Bruzage and Clark, Addie Smith, Hadley and Hart, Gates and Clark, and Bill and Edmonds; fine business.

POTTSVILLE, PA.—Tumbling Run Summer Theatre (Charles Hausmann, manager): For June 30-5: Harry Dyson, the Three Madcaps, Harry Hastings, Grelvos and Green, and the Monte Myro Troupe; good performances.

NEW CASTLE, PA.—Cascade Park Theatre (William B. McCallum, manager): Opened June 30-5 with John Healy, Besson, Ferguson and Besson, the World's Comedy Four, Monroe and Sinclair, and Carl Sanderson.

ROCKFORD, ILL.—Harlem Park Theatre (George A. Chesset, manager): For week June 30: The Great Northern Quartette, Mollie Killenbeck, Eberly and Egbert, Carson and Willard, Mona Forbes, and the kinodrome.

LYNCHBURG, VA.—Rivermont Park Casino (Jake Wells, manager): Baker and Lynn's Own co., with Morton and Van Allen, Emma Krouse, the Demonc Brothers, and Harry La Marr, June 30-5 to large audiences.

ASHEVILLE, N. C.—Riverside Casino: Week June 23-28: Big crowds were delighted by Hayes and Wilson's International Minstrels. The Van Brothers, Turner, Daly, Knapp and Vance, and the Valvo Brothers deserve mention.

NEWBURGH, N. Y.—Glenwood Park (Charles Fisher, manager): Langdon and Tempest, Frank Davis, Fred Held, and Gus Vincent gave a pleasing programme June 30-5.

SPRINGFIELD, MASS.—At the Bijou Theatre, Forest Lake, Palmer, the bill June 30-5 was Conroy and McDonald, the Horseshoe Trio, Marion and Vedder, and Adelina Rostino.

KALAMAZOO, MICH.—Lake View Casino (Sam Mittenthal, manager): Week ending 6: Raymond Teal headed the bill to good business. Ferguson and Mack 7-14.

BEAVER FALLS, PA.—Junction Park (W. B. McCallum, manager): In spite of cool and wet weather large crowds prevailed. For 7-12: The cycle whirl, Billy Link, the Kieff Brothers, and May Kennedy.

COLUMBUS, O.—Fair houses at Minerva Park June 29-5 greeted La Pella and Wheeler, Van Kamp, Edmund Hayes and co., Casey and Le Clair, Katie Hayes, and Marshall and Purdy.

DANVILLE, VA.—Casino (O. A. Neal, manager): Kennedy and Quatrell, Charles Howard, Wills and Barron, Mlle. Bertini, and Frank Cotton's donkeys June 30-5.

SAGINAW, MICH.—Riverside Park Casino (John McCarthey, manager): Week June 29-5: The Cycle Dazzle, Frey and Fields, the kinodrome, and Zeno, Carl and Zeno.

KENT, O.—Electric Park (C. M. Davis, manager): For June 30-5: George Smith, Bartlett and May, Charles D. Pereira, and Roberts, Hays and Roberts; performance good; attendance fair.

WINNIPEG, MAN.—River Park (Thomas Morris, manager): Bob and Eva McGinley and Lew Herschell's Animals June 30-5.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates until in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adams and Gaffney—Hamlon's, St. Louis, 6-12.
Alabama Troubadours—Worcester.
Allo Brothers—Palace, Boston, 7-12.
Alburtus and Bartram—Etabl Belvedere Variete, Tunis, N. Africa, 1-18.
Alton Twin Sisters—Rocky Point, Providence, 7-12.
AMETA—Paradise Roof, N. Y., May 26—indefinite.
Anderson, Carl—Alameda Park, Butler, Pa., 7-12.
Anita—Avon Park, Bridgeport, Conn., June 29-Aug. 2.
Armour and Gardner—Revere Beach, Boston, 7-12.
Arnold and Wagner—Electric Park, Kan. City, 6-12.
Bachelor Boys—Austin and Stone's, Boston, 7-12.
Bailey and Madden—Electric Park, Baltimore, 7-12.
Baker, Tommy—Keith's, Phila., 7-12.
Ballerini, Ella—Keith's, Boston, 7-12.
Ballerini's Dogs—Keith's, Boston, 7-12.
Bancroft Park, Middletown, Conn., 7-12, Park, Athol, Mass., 14-19.
Barber, John—Keith's, N. Y., 7-12.
Barrett Brothers—Austin and Stone's, Boston, 7-12.
Barrows, Lancaster and Co.—Fiesta, Toledo, 6-12.
Barry's Troupe of Pantos—Lincoln, Neb., 14-19.
Bartholomew—Keith's, Philadelphia, 7-12.
Barton, Henri—Austin and Stone's, Boston, 7-12.
Beach, Lillian—Palace, Boston, 7-12.
Beaton, Ferguson and Besson—Alameda Park, Butler, Pa., 7-12.
Belmont, Belle—Bellevue Park, Toledo, 6-12.
Bennett, Miss Jessamine—Brighton Beach, N. Y., 7-12.
Berol and Berol—Forest City Park, Cleveland, 7-12.
Euclid Beach, Cleveland, 14-19.
Berry and Berry—Keith's, Phila., 7-12.
Blanche, La Belle—Cherry Blossom Grove, N. Y., 7-12.
Blackbirds, Six—Keith's, Phila., 7-12.
Bohannon and Corey—Proctor's, N. Y., 7-12.
Bohee, Male—Rocky Point, Providence, 7-12.
Brannock Sisters—Woolworth Roof, Lancaster, Pa., 7-12.
Brazil and Brazil—Mannion's, St. Louis, 6-12.
Brooks Brothers—Proctor's, Newark, 7-12.
Brothers Rant—West End Park, St. Louis, 6-12.
Brown, Harry—Proctor's 5th Ave., N. Y., 7-12.
Brown, Tom—Keith's, Boston, 7-12.
BROWNE, TOM, WHISTLING—Lakeside Park, Akron, 7-12.
Browning, Mr. and Mrs.—Keith's, N. Y., 7-12.
Bryce and Ballard—Edgewater Park, Celina, O., 6-12.
Buckner, Arthur—Paradise Roof, N. Y., 7-12.
Burke, Moller and Teller—Medford Park, Medford, Mass., 7-12.
Burr and Brockenshire—Springbank Park, London, Ont., June 30-12.
Burton and Brookes—Shea's, Buffalo, 7-12.
Butz, Edwin A.—Hasbagen's, St. Louis, 6-12.
Cardownie Sisters—Shea's, Buffalo, 7-12.
Carleton Sisters—Boyd Park, Peru, Ind., 7-12.
Caswell and Arnold—Montevideo, Uruguay, June 1-July 15.
Chester, George—Hasbagen's, St. Louis, 6-12.
Chullita—Woolworth Roof, Lancaster, Pa., 7-12.
Clark and Duncan—Forest Park, Cleveland, 7-12, Euclid Beach, Cleveland, 14-19.
Clark and Fiorette—Austin and Stone's, Boston, 7-12.
Clark, Wallie—Lake George, N. Y., 7-12.
Claudius and Corbin—Woolworth Roof, Lancaster, Pa., 7-12.
Clemens, Flora—Rocky Point, Providence, 7-12.
Clifford, Billy—Electric Park, Baltimore, 7-12.
Clifford, Jake—Austin and Stone's, Boston, 7-12.
Clinton and Wilson—Elm Garden, Binghamton, June 1—indefinite.
Cole and Johnson—Cherry Blossom Grove, N. Y., 7-12.
Colton and Darrow—O. H., Chicago, 6-12.
Conroy and McFarland—Keith's, Philadelphia, 7-12.
Couthoui, Jessie—Suburban Park, St. Louis, 6-12.
Coyne and Ardelle—Proctor's 23d St., N. Y., 7-12.
Crawford Sisters—Proctor's, Newark, 7-12.
Cunningham and Lord—Austin and Stone's, Boston, 7-12.
Curtis and Adams—Austin and Stone's, Boston, 7-12.
Cuttys, The—Cherry Blossom Grove, N. Y., June 30-12.
Dauman, Carl, Troupe—Brighton Beach, N. Y., 6-12.
Dancing Gibson Girls—Austin and Stone's, Boston, 7-12.
DAVIS AND MACAULEY—Lake Contrary, St. Joseph, Mo., June 29-12.
Deming, Arthur—Keith's, Boston, 7-12.
D'Esta, Harry—Young's Pier, Atlantic City, March 1-Sept. 13.
Deronda and Breen—Tivoli, Sydney, Australia, Jan. 1-July 1.
Dunbar, Lee—Cherry Blossom Grove, N. Y., 7-12.
De Witt, Josie—Forest Park Highlands, St. Louis, June 30-12.
Dexter and Gray—Weast Garden, Pontia, Ill., 7-12.
Dickson, Charles—Keith's, N. Y., 7-12.
Dolan and Lenharr—Shea's, Buffalo, 7-12.
Doner, Joe and Nellie—Keith's, N. Y., June 30-12.
Dooley and Tenbrooke—Keith's, N. Y., 7-12.
Downey and Vannetta—O. H., Chicago, 6-12.
Drawee—Shea's, Buffalo, 7-12.
Duncan, A. W.—Farm, Toledo, 7-12, Orpheum, San Francisco, 20-26.
EDOUIN AND EDWARDS—Palace, London, Eng., June 16-Sept. 13.
Eldred, Gordon—Proctor's, 5th Ave., N. Y., 7-12.
Electric Four—Krueger Auditorium, 7-12.
ELINORE SISTERS—J. W. Gorman's circuit of Summer parks.
Elliott, Regina—Lake Michigan Park, Muskegon, Mich., 30-28.
Ellis, Tony and Lilly—Austin and Stone's, Boston, 7-12.
Emerson and Omega—Keith's, N. Y., 7-12.
Empire City Quartette—Keith's, Boston, 7-12, American Roof, 14-19.
Empire Specialty—Kayderosa Park, Saratoga, 7-12.
Evans, Lizzie—Wonderland, Detroit, 6-12.
Falke and Semon—Forest Park Highlands, St. Louis, 6-12.
Farnum Brothers—Keith's, Phila., 7-12.
Ferguson and Mack—Shea's, Buffalo, 7-12.
Ferguson and Passmore—Rocky Point, Providence, 7-12.
Ferrand and Leland—Austin and Stone's, Boston, 7-12.
Fields, W. C.—Brighton Beach, N. Y., 6-12.
Fields and Lane—Music Hall, Milwaukee, 6-12.
Fields and Ward—Exposition, Milwaukee, 7-12.
Fiske and McDonough—Proctor's, N. Y., 7-12.
Fitzgerald, Harry—Chicago, 6-12.
FLETCHER, CHARLES LEONARD—Peabody Park, Newport, R. I., June 30-12.
Flood Brothers—Collseum, Chicago, 6-12.
Fonti Band Brothers—Palace, Boston, 7-12.
Forrester and Floyd—Wonona Beach, Bay City, 6-12.
Riverside Park, Saginaw, 13-19.
Fossland, Amy—Keith's, Phila., 7-12.
Gallagher and Barrett—Proctor's, N. Y., 7-12.
Gardner and Maddern—Euclid Beach, Cleveland, 7-12.
Gardner, Jessie—Keith's, Boston, 6-12.
Gelletta and Manetta—Palace, Boston, 7-12.
Gillespine, C. Garvin—Oakland Park, Greensburg, Pa., 7-12.
Gilbert, Bessie—West End Heights, St. Louis, 6-12.
Gillenes' Cockatoos—Austin and Stone's, 6-12.
Girard, Eddie—Keith's, Boston, 6-12.
Girardot and Moreland—Chicago G. H., 7-12.
Gleason, John and Bertha—Brighton Beach, N. Y., 6-12.
Gleeroy, Jas. Richmond—Ocean View, Norfolk, 7-12.
Godfrey, Hal—O. H., Chicago, 6-12.
Golden Gate Quartette—Revere Beach, Boston, 7-12.
Goldin—Paradise Gardens, N. Y., 7-12.
Goolman's Dancers, Paradise Gardens, N. Y., 7-12.
Gordon, Don—Wonona Beach Park, Bay City, Mich., 6-12, Toronto, Can., 19-26.
Gottlob, Fred and Amy—Hamlon's, St. Louis, 6-12.
Grant, Burt—O. H., Chicago, 6-12.
Grant and Grant—Paradise Roof, N. Y., 7-12.
Hale and Francis—Farm, Toledo, 6-12.
Hall, Pauline—Woodland, Detroit, 6-12.
Hanley and Jarvis—O. H., Chicago, 6-12.
Hayes and Wynne—Revere Beach, Boston, 7-12.
Haynes and Redmond—Lake George, N. Y., 7-12.
Healy, John—Alameda Park, Butler, Pa., 7-12.
Hill and Silvaney—Music Hall, Milwaukee, 6-12.
Hill Hamilton—Oxford Paragon, 7-12, Oxford Empress, Brixton, 21-26.
Hoffman, Kitty—Rocky Point, Providence, 7-12.
Holmes and Waldon—Boyd Park, Peru, Ind., 7-12.
Hooker and Davis—Wonderland, Detroit, 6-12.
Horan, Eddie—Collins' Garden, Columbus, O., 7-12.
Horton and O'Neil—Keith's, Boston, 7-12.
HOUDINI, HARRY—Touring Holland.
Hudson, Mabel—Keith's, N. Y., 7-12.
Hurd, Fred—Proctor's, N. Y., 7-12.
Hussey and Lorraine—Rocky Point, Providence, 7-12.
Jeelson and Moore—Lake George, N. Y., 7-12.
Johnson and Wells—Woolworth Roof, Lancaster, 7-12.
Johnson, Carroll—Farm, Toledo, 6-12.
Johnson, John and Flossie—Hasbagen's, St. Louis, 6-12.
Johnson, John and Flossie—Paradise Gardens, N. Y., 7-12.
Johnson Brothers—Paradise Gardens, N. Y., 7-12.
Jones and Sutton—Orrin Bros.' Circus, Guadalajara, Mexico, June 1—indefinite.
Jones, George—Forest Park Highlands, St. Louis, June 30-12.
Joscerrys, The—Collseum Gardens, Chicago, June 30-12.
Josslyn Family—Electric Park, Baltimore, 7-12.
Juggling Normans—Masonic Temple, Chicago, 6-12.
Kaufman Troupe—Chicago G. H., Chicago, 6-12.
Keane, J. Warren—Keith's, N. Y., 7-12.
Keever and Sandry—Pastor's, N. Y., 7-12.
Kelly, Dan and Bessie—Greenfield, Mass., 7-12, Middletown, Conn., 14-19.
Kendall, Ezra—Masonic Temple, Chicago, 6-12.
Kenna, Chas.—Rocky Point, R. I., 7-12.
Kersell, John—Pastor's, N. Y., 7-12.
King, Mr. and Mrs. Joe—Coney Island, Cincinnati, 7-12, Terrapin Park, Parkersburg, W. Va., 14-19.
King and Stange—Proctor's 23d St., N. Y., 7-12.
La Mar and Gabriel—Wonderland, Detroit, 6-12.
La Dell and Winslow—Palace, Boston, 7-12.
Lafayette—Atlantic City, June 30—indefinite.
Lassard Bros.—Krueger Auditorium, Newark, 7-12.
Latelle, Blanche—Austin and Stone's, Boston, 7-12.
Latour, Irene—Brighton Beach, N. Y., 6-12.
Lawrence and Harrington—Krueger Auditorium, Newark, 7-12.
Laya, Rachael—Paradise Gardens, N. Y., 7-12.
Lee, Eulah—Cherry Blossom Grove, N. Y., 7-12.
Lee, Hugh V. and Bessie—Collins' Garden, Columbus, O., 7-12.
Leslie Brothers—Keith's, N. Y., 7-12.
Leslie's Dogs—Collseum, Chicago, 6-12.
Lingard, Georgie—Proctor's 5th Ave., N. Y., 7-12.
Lind, Homer and Co.—Tivoli, London, June 30—indefinite.
Litchfield, Mr. and Mrs. Neil—Beacon Park, Worcester, Mass., 7-12, Hoag Park, Woonsocket, R. I., 14-19.
Little Elsie—Wonderland, Detroit, 6-12.
Lore and Abasco—Keith's, Boston, 7-12.
Lowlie—Lake George, N. Y., 7-12.
Lutz Brothers—Alameda Park, Butler, Pa., 7-12.
Lyons Sisters—Woolworth Roof, Lancaster, 7-12.
McDowell, John G.—Detroit, Mich., 6-12, Lake Michigan Park, Muskegon, 13-19.
McIntosh, Hattie—Rocky Point, Providence, 7-12.
McIntyre and Primrose—Proctor's 23d Ave., N. Y., 7-12.
Mack, Tom—Mannion's, St. Louis, 6-12.
Madcaps, Four—Paradise Gardens, N. Y., 7-12.
Mann., Dan and Dolly—Rocky Point, R. I., June 30-12, Savin Rock, New Haven, Conn., 14-19.
Manning and Hunt—Wonderland, Detroit, 6-12.
Marsh and Sartella—Bellevue Park, Toledo, 6-12, R. R. Park, Fostoria, O., 20-26.
Marshall and Lorraine—Proctor's 23d St., N. Y., 7-12.
May, Lillian—Collseum Gardens, Chicago, 6-12.
Matthews, Sue—O. H., Chicago, 6-12.
Mayhew, Stella—Music Hall, Milwaukee, 6-12.
Mazus and Mazett—O. H., Chicago, 6-12.
Merritt and Hamlin—Lake Contrary Park, St. Joseph, Mo., 6-12.
Metzetti Family—Shea's, Buffalo, 7-12.
Midgeley and Carlisle—Masonic Temple, Chicago, June 30-12.
Mikado Sextette—Collseum Gardens, Chicago, 6-12.
Milanese Minstrels—Austin and Stone's, 6-12.
Mitchell and Cain—Keith's, Boston, 7-12.
Monroe and Sinclair—Robinson Park, Ft. Wayne, Ind., 6-12, O. H., Chicago, 14-19.
Monroe, Mack and Lawrence—Woolworth Roof, Lancaster, 7-12.
Moore, Geo. Austin—O. H., Chicago, 6-12.
Moore, Tom—Pastor's, N. Y., 7-12.
Morgan and Cross—Rocky Point, Providence, 7-12.
Morris, Ella—Austin and Stone's, Boston, 7-12.
Mosley and Morton—Crescent Gardens, Boston, 7-12.
Murphy and Andrews—Park, North Adams, Mass., 6-12.
Murphy and Mack—Australia, Nov. 8—indefinite.
Murray Brothers, Three—Lake George, N. Y., 7-12.
Musical Johnsons—Paradise Garden, N. Y.—indefinite.
Musical Thor—Bellevue Park, Toledo, 6-12.
Nevarros, Three—Keith's, N. Y., 7-12.
New York Comedy Four—Proctor's, Newark, 7-12.
NOSSER, FIVE—Music Hall, Milwaukee, 13-19.
O'Brien and Lawrence—Pastor's, N. Y., 7-12.
O'Reilly, Edith and Kathryn Manning—West End Heights, St. Louis, 6-12.
ONRI, ADELE PURVIS—Palace, Jay T.—Austin and Stone's, Boston, June 30-12.
Pajaro, Manor—Austin and Stone's, Boston, 7-12.
Palfrey and Hilton—Lake George, N. Y., 7-12.
Pascalet—West End Heights, St. Louis, 6-12.
Pelot—Chautauqua Park, Rockford, Ill., 6-12, Lakeside Park, Akron, 13-19.
Phasey's Troupe—Collseum Gardens, Chicago, June 30-12.
Phroso—Electric Park, Baltimore, 7-12.
Piechland Sisters—Exposition Music Hall, Milwaukee, 6-12.
Pickert and Whippler—Omaha, Neb., 7-12, Lincoln 14-19.
Picolo's Midgets—Paradise Roof-Garden, N. Y., 7-12.
Pony Ballet—Forest Park Highlands, St. Louis, June 30-12.
Powers Bros.—Wonna Beach, Bay City, Mich., 6-12.
Price and Sedgo—Collins' Garden, Columbus, O., 7-12.
Quaker City Quartette—Riverton Park, Portland, Me., 13-19.
Raman and Arno—West End Heights, St. Louis, 6-12.
Rastup and Banks—Keith's, N. Y., 7-12.
Ravello—Paradise Roof, N. Y., 7-12.
Raymond and Caverly—Keith's, N. Y., 7-12.
Raymond-Weston Trio—O. H., Chicago, 6-12.
Rhoads' Macinetto Theatre—Young's Pier, Atlantic City, March 1-Sept. 13.
Ricton—Proctor's 23d St., N. Y., 7-12.
Ripley, Tom—Summit Lake Park, Akron, 7-12.
Roberts, The Four—Springbank Park, London, Can., 7-12.
Rogers Sisters—Pastor's, N. Y., 7-12.
Rolland and Smith—Revere Beach, Boston, 7-12.
Romaine, Julia—Marine Park, Chicago, 6-12.
Rome and Ferguson—Farm, Toledo, 6-12.
Rosinos, The—Music Hall, Milwaukee, 6-12.
Roscanoya, The Four—Austin and Stone's, Boston, 7-12.
Russell and Dunbar—Bittersville Park, York, 7-12.
Salvagnis, The—Collseum Gardens, Chicago, June 30-12.
Sandor Trio—Masonic Temple, Chicago, 6-12.
Sato, O. K.—Keith's, Boston, 7-12.
Satsuma—Pastor's, N. Y., 7-12.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Merle H. Norton, mgr.): Iron Mountain, Mich., July 8, Marquette 10, Calumet 11, Hancock 12.
A TRIP TO THE JUNGLES (Boom'n): Uxbridge, Mass., July 7-12, Webster 14-19, Middletown 21-26.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., April 1—indefinite.
ALDEN STOCK: Washington, D. C., June 23-Aug. 2.
AMERICAN STOCK: Kansas City, Mo., June 15—indefinite.
BAKER STOCK: Hamilton, Can., June 16—indefinite.
BALDWIN-MELVILLE: Buffalo, N. Y., May 10—indefinite.
BELLOWS STOCK, Denver, Col.—indefinite.
BLAIR, EUGENIE: Cleveland, O., June 2—indefinite.
BOYLE'S STOCK: Nashville, Tenn., Jan. 20—indefinite.
BUHLER-KEMBLE-RISING STOCK: St. Louis, Mo.—indefinite.
CASTLE SQUARE THEATER: Boston, Mass.—indefinite.
CLAXTON, KATE: Providence, R. I.—indefinite.
CLINTON, DE WITT, STOCK: Dayton, O., June 15—indefinite.
DUFFY'S JUBILEE (Frank W. Mason, mgr.): Foxcroft, Me., July 8, Dexter 9, Brownville 10, Millinocket 11, 12.
EMPIRE STOCK: St. Louis, Mo., June 9—indefinite.
GRIFFEN DRAMATIC: Richmond, Va., June 9—indefinite.
GRATTAN, LAWRENCE: Utica, N. Y.—indefinite.
GRUEN STOCK: St. Louis, Mo., June 2—indefinite.
HARRINGTON-REYNOLDS: Seattle, Wash., May 25—indefinite.
HASWELL, PERCY (George Fawcett, mgr.): St. Paul, Minn., May 25-July 12, Minneapolis 13-26.
HUNTINGTON STOCK: Providence, R. I.—indefinite.
JOSHUA SIMPKINS: Bethlehem, N. H., July 3.
KINGDON, COURTNEY: Albany, N. Y., June 2-Aug. 2.
LEWIS, DOROTHY, STOCK: Troy, N. Y.—indefinite.
McCULLOUM, BARTLEY, STOCK: Portland, Me., June 2—indefinite.
PECK'S BAD BOY (L. J. Prench, mgr.): Windsor, N. S., July 4, Kentville 5, St. John, N. B., 10-12, Moncton 14, Lebec 15, Moncton 16, Dilworth 17, Campbellton 18, Fredericton 19, Woodstock 21, Houlton 22, Presque Isle 23, Waterville 24, Skowhegan 25, Oakland 26, Vassalboro 28.
PIKE THEATER: Detroit, Mich., June 9—indefinite.
STUART, RALPH: Portland, Ore., April 13-July 5.
TILLEY STOCK: Grand Rapids, Mich., May 19—indefinite.
THE LIGHTS OF GOTHAM (Will S. Calhoun, mgr.): Pittston, Pa., July 7, 8, Wyoming 9, 10, Wyoming, Del., 11, Hancock, N. Y., 12, Sidney 14, Oxford 15, North Bridge 16, Milford 17, Otego 18, Unadilla 19, Sidney Plains 21, Cooperstown 22, Richfield Springs 23, Cazenovia 24, Canastota 25, Oneida 26, Rome 28, Utica 29, Little Falls 30, Amsterdam 31, Schenectady Aug. 1, Troy 2.
THE MISSOURI GIRL (C. H. Hampton): Mount Kisco, mgr.): Hampton, Mich., July 8, Hancock 10, Rockland 11, Negaunee 14, Ishpeming 15, Spruce, Ill., 16.
THE SUBURBAN: Chicago, Ill., May 4—indefinite.
TOOLE, J. K. (H. Tranter, mgr.): Syracuse, N. Y., July 7-12, Camden 14-16, Cortland 17-19, Candor 21-23.
UNCLE TOM'S CABIN: Scott McAlester, I. T., July 9, Hartshorne 10, Purcell 11, Hinton, Ok., 12, 13.
WARDE, FREDERICK: San Francisco, Cal., June 29—indefinite.

REPERTOIRE COMPANIES.

AUBREY STOCK (Eagles): Mittenthal Bros., mgrs): Trenton, Can., June 9—indefinite.
BARBOUR THEATRE: Duluth, Minn., July 7-Aug. 2.
BRADLEY DRAMATIC: Little Rock, Ark., June 9—indefinite.
BUTTERWORTH STOCK: New Bedford, Mass., June 9—indefinite.
CARROLL STOCK (Harry L. Webb, mgr.): Parkersburg, W. Va., June 2-Aug. 31.
CITTADINE COMBINE: Winnipeg, Can., June 30—indefinite.
CRESCENT STOCK: Duluth, Ark., June 23-Aug. 2.
CROWE, PAUL, STOCK: Akron, O.—indefinite.
EMPIRE STOCK: Oakland City, Ind., July 6, 10, Petersburg 11, 12.
FISCHER, HARVEY: Duluth, Minn., July 6, Rockford 10, Freeport 11, Dubuque 12, Clinton 13, Rock Island 14-19.
FOSTER, HARRY: Boston, Mass.—indefinite.
FOUNTAIN, MARIE: San Antonio, Tex., June 29-Aug. 4.
GOSSARD AND FORD: Newark, N. Y., July 7-12, Palmyra 14-19.
HARRINGTON-REYNOLDS: Seattle, Wash.—indefinite.
HAYWARD, GRACE (Dick Ferris, mgr.): Omaha, Neb.—indefinite.
HEMBERGER STOCK: Alton, Mich., May 5-Oct. 5.
HERALD STOCK (J. F. Arnold, mgr.): Evansville, Ind., June 29-Aug. 30.
HERBERT STOCK (E. W. Herbert, mgr.): Albany, N. Y.—indefinite.
HOUSTON-CLAYTON STOCK: Nashville, Tenn., June 9—indefinite.
HOWARD-DORSETT: Sioux City, Ia., June 1—indefinite.
KLARK-URBAN (H. R. Klark, mgr.): Thompson, Ont., July 7-12, Belmont 14-19, Madoc 21-26.
LAKEWOOD STOCK: Altoona, Pa.—indefinite.
MAGIC-PRESTON STOCK (Wilbur Mack, mgr.): Ashland, Ky., July 7-Aug. 2.
MARKS BROTHERS (Tom Marks, mgr.): London, Ont., June 16—indefinite.
MARKS BROTHERS (H. W. Marks, mgr.): Perth, Ont.—indefinite.
MARKS BROTHERS (Guy Marks, mgr.): Christie's Lake, Can., June 16—indefinite.
MATHES, CLARA: Salem, S. C., June 30-July 12.
MURRAY AND MACKEY (John J. Murray, mgr.): Pueblo, Col., June 2-Aug. 30.
NATIONAL LYCEUM: Fort Smith, Ark., June 16—indefinite.
NATIONAL STOCK (Forrester and Gregory, mgrs.): Council Bluffs, Ia.—indefinite.
NELSON, HAROLD: Green Bay, Can., July 7-12.
POLI THEATER STOCK: Lansing, Mich., July 7-Aug. 2, Battle Creek 9-19, Jackson 21-26.
ROBIE THEATER: Meadow, Minn., June 9—indefinite.
RUSSELL-DREW: Seattle, Wash.—indefinite.
SEARLE, DAN, STOCK: Peoria, Ill., July 7-19.
SHEA, JOHN (Harry Johnson, mgr.): Lafayette, Ind., indefinite.
SPOONER, EDWIN, STOCK: Spokane, Wash., June 29—indefinite.
THE SPOONER (C. J. Kelly, mgr.): Seattle, Wash., indefinite.
TRAVELING VAUDE: Grand City, Mo.—indefinite.
TUTTLE, JULIAN (C. C. Vaught, mgr.): Evanston, Ill., July 7-12.
TYRRELL, CLARA, STOCK: Lynn, Mass., June 9—indefinite.
VALLAMONT STOCK: Williamsport, Pa., June 9—indefinite.
VAN DYKE AND BATON (C. Hoch, mgr.): Mount Clemens, Mich., indefinite.
VAN DYKE AND EATON (Eastern): E. Weber Van Dyke, mgr.): Haven, Conn., indefinite.
WILSON, HALLETT: Hamilton, N. Y., July 7, Hamilton 8, Oyster Bay 10, Hempstead 11.

OPERA AND EXTRAVAGANZA

A CHINESE HONEYMOON: New York city June 9—indefinite.
ADGIE OPERA: Washington, D. C.—indefinite.
AMERICAN COMIC OPERA (J. J. Flynn, mgr.): Cincinnati, O., June 29-July 19.
BOSTON MUSICAL COMEDY: Atlanta, Ga., June 16—indefinite.
BOSTON OPERA (Gerrold Frothingham, mgr.): Athol, Mass., July 7-12, Granby 14-19, Whitman 21-26.
BOSTON ROOF OPERA: Denver, Col.—indefinite.
BOSTON ROYAL OPERA (C. Hayes, mgr.): Quincy, Ill., July 7-12, Rock Island 14-19.
BOSTON IDEALS: Mobile, Ala.—indefinite.
BOSTON LYRIC OPERA (W. A. Thompson, mgr.): New Orleans, La., May 11—indefinite.
BURTON COMIC OPERA: Detroit, Mich., May 26—indefinite.
COLUMBIA COMIC OPERA (A. Chas. G. Amsden, mgr.): Dallas, Tex., June 29-Sept. 6.
COLUMBIA COMIC OPERA (E. Chas. N. Holmes, mgr.): Lancaster, Pa., June 2—indefinite.
DAVIDSON OPERA: Milwaukee, Wis., June 2—indefinite.
DAVIS, R. WADE, EXTRAVAGANZA: Lancaster, Pa., May 24-July 19.
DELMAR OPERA (George A. Kingsbury, mgr.): St. Louis, Mo., June 2—indefinite.
DUQUESNE OPERA: Pittsburg, Pa.—indefinite.
FIDDLE-DEE-DEE: Buffalo, N. Y., June 9—indefinite.
FLAVODORA (A. Fisher and Ryley, mgrs.): Chicago, Ill., May 11—indefinite.
HERALD SQUARE OPERA: Albany, N. Y., June 9—indefinite.
OLYMPIA OPERA (H. Seaman, mgr.): New Orleans, La., June 29—indefinite.
ORPHEUS OPERA: Brooklyn, N. Y.—indefinite.
POLLARD JUVENILE OPERA: Seattle, Wash., June 29-July 19.
ROBINSON OLEN OPERA: Elgin, N. Y.—indefinite.
STEWART, W. C., OPERA: Philadelphia, Pa., June 30—indefinite.
THE GRASSHOPPER (Frank Perley, mgr.): New York city—indefinite.
THE GREEKS: New York city July 5—indefinite.
THE PRINCE OF PILSEN: Boston, Mass.—indefinite.
THE SHOW GIRL: Manhattan Beach, N. Y., July 7-19.
THE VIRGINIA: Chicago, Ill.—indefinite.
THE WILD ROSE: New York city May 5—indefinite.
THE WIZARD OF OZ: Chicago, Ill., June 16—indefinite.
UNDERWOOD, ISABELLE, OPERA: Pleasure Bay, N. J., June 2—indefinite.
WILSON OPERA: Cincinnati, O., July 27—indefinite.
YOUNG, JOSEPH E., COMIC OPERA (Western): Chicago, Ill., May 25-June 15.
YOUNG, JOSEPH E., COMIC OPERA (Eastern): Lexington, Ky., July 7-12, Cincinnati, O., 28-Aug. 9.

VARIETY.

ANDREWS AND SUMMER'S VAUDEVILLE STARS: Keene, N. H., July 7, 8, Bennett 9.
CRAMER AND SONS (Dan Cramer, mgr.): Columbiaville, Mich., July 8, Five Lakes 9, Fosteria 10, Mayville 11.
DUNBAR'S TROUBADOURS (Harry J. Dunbar, mgr.): Camden, N. J., June 30-July 12.
LAFAYETTE: Atlantic City, N. J., June 30—indefinite.
VERNON'S VAUDEVILLES: Patchogue, L. I., July 9, Center Moriches 10, Good Ground 11, Southampton 12.

CIRCUSES.

BARNUM AND BAILEY CIRCUS: Chatres, France, July 8, Orleans 9, 10, Montargis 11, Sens 12.
BOSTOCK'S ANIMAL SHOW: Cleveland, O., June 21—indefinite.
BUCKSKIN BILL'S WILD WEST: Pittsburg, Pa., July 9, Columbus, O., 10.
BUFFALO BILL'S WILD WEST: Sandusky, O., July 8, Adrian, Mich., 9, Detroit 10, Owosso 11, Grand Rapids 12, Petoskey 14, Sault Ste. Marie 15, Marquette 16, Ishpeming 17, Houghton 18, Calumet 19.
COLORADO GIANTS: Assumption, Ill., July 6, Pana 9, Ramsey 10, Vandalia 11.
FOREPAUGH-SELLS BROTHERS: Peterboro, Can., July 8, Beaverton 9, Toronto 10, Hamilton 11, Brantford 12, Guelph 14, Stratford 15, Woodstock 16, London 17, St. Thomas 18, Chatham 19.
KING AND FRANKS'S RAILROAD: St. Louis, Mo., May 12—indefinite.
MAIN, WALTER L.: Brockton, Mass., July 8, Middleboro 9, New Bedford 10, Newport, R. I., 11, Fall River, Mass., 12.
NORRIS & ROWE'S (C. Noble, mgr.): Columbus, S. C., April 28—indefinite.
PEERLESS AND WRIGHT'S: Yocona, Ga., July 8, Gainesville 9.
RINGLING BROTHERS': Gravesville, Minn., July 8, Alexandria, S. D., 9, Watertown 10, Sioux Falls 11, Sioux Falls, S. D., 12.
SELLS-FLOTO: Amherst, Minn., July 9.
WALLACE SHOW: Graham, N. C., July 8, Spring Valley 9, Wreck 10, Hazlewood 11, Waynesville 12.
WHITNEY'S: Manchester, Mich., July 8, Brooklyn 9, Onsted 10, Addison 11, Raisin 12, 13.
WINNEMORE BROTHERS' SHOW: Somerset, Mich., July 9-12.

MISCELLANEOUS.

BINGHAM (Ventriloquist): Fort Sheridan, Ill., July 7-12, Des Moines, Ia., 21-26.
BOOTH'S HAMPTON MINSTRELS: Wauseon, O., July 8, Archbold 9, Pettisville 10, Delphos 11, Van Wert 12.
BRITISH AMERICAN BAND: Atlantic City, N. J., indefinite.
BROOKS'S CHICAGO MARINE BAND: Cincinnati, O., July 7-27.
BROOKS'S MARINE BAND: (Mayer's): Brighton Beach, N. Y., June 30—indefinite.
CONTINENTAL BAND: Philadelphia, Pa., June 16—indefinite.
DUSE BAND: New York city—indefinite.
FUNCH'S NEW SENSATION: Cloverport, Ky., July 8.
HELM'S CARNIVAL: Chicago, Ill., July 7-Oct. 1.
HOWE, LENNA, ORCHESTRA: Revere Beach, Mass., June 21-Sept. 2.
HUNGARIAN BAND: Louisville, Ky., June 1—indefinite.
KILPATRICK BAND (T. P. J. Power, mgr.): Philadelphia, Pa., July 4-27.
LAFRATTA'S BAND: Philadelphia, Pa., June 21—indefinite.
MARTINIQUE (Harry S. Sargent's): Meredith, N. H., July 4, Center Harbor 5, Wolfboro 10, Centreville, Mass., 11, Milton Mills 12, Conway 13.
MILNE, PAULINE, ORCHESTRA: Ocean Willows, N. J., indefinite.
MOWE'S CARNIVAL (Isaac M. Mowe, mgr.): Anderson, Ind., June 9-July 5.
MORRIS AND SHAFER: Lewisburg, Va., July 7-12.
NEWCOMB'S BAND: Cincinnati, O.—indefinite.
PAIN'S LAST DAYS OF POMPEII: Dayton, O., July 7-12.
PENNETT'S U. S. BAND: Pittston, Pa., June 29-July 4.
PRINCE'S MINSTRELS (Sipes and Holland, mgrs.): Benton Harbor, Mich., July 14, Grand Rapids 15, Muskegon 16.
THOMAS, THEODORE, ORCHESTRA: Chicago—indefinite.
VANNON'S BAND, Manhattan Beach, N. Y.—indefinite.

(Received too late for classification.)

BRYANT AND SAVILLE MINSTRELS: New Castle, Pa., July 7-12, Butler 14-19.
ELTON, HARRY: Sydney, N. S., July 8, 10, Pictou 9, Truro 11, Halifax 12.
FUNCH'S NEW SENSATION: Paducah, Ky.—indefinite.
FUNCH'S NEW SENSATION: Bar Harbor, Me., July 7-12, Bangor 14-19.
HALL, ——, C.: Hamptonville, Va., July 7-12, Cottageville, W. Va., 14-19, Charlottesville 21, 22, Lynchburg 23, Orange 24, Charlottesville 25, 26.
HAMILTON, CORBETT: Hopkins, Minn., July 14-19.
HARRISON, ——, Concert Co.: Bangor, Me.—indefinite.
PAYTON, ——, Concert Co.: Corbett, Ky., Saturday, ——.
PAYTON, ——, Concert Co.: Brenham, Tex., June 30-July 5.
RICHARDSON OPERA: Providence, R. I.—indefinite.
SUNNYSIDE: Seattle, Wash., July 6-12.
WOOD (Magician): En route through Maine.

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